

THE ATHENÆUM

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SATURDAY, MAY 5, 1894.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL SOCIETY OF LITERATURE.—ANNIVERSARY MEETING, April 25th, 1894, the President, the Right Hon. LORD HALSBURY, in the Chair. The following were elected for the year 1894-5:—

PRESIDENT.—The Right Hon. LORD HALSBURY.

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ROYAL ACADEMY OF ARTS.—The EXHIBITION will OPEN on MONDAY, May 7th.—Admission (from 9 a.m. to 5 p.m., except on First Day, when it opens at 10 a.m.), 1s. Catalogue, 1s. and 1s. 6d. Season Tickets, 5s.

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Two Lectures by J. LARMOR, D.Sc. F.R.S., on "The Aether and its Relation to Material Phenomena," will be given on TUESDAY, May 8th, and WEDNESDAY, May 9th.
Two Final Lectures of the Course, on "Chance," will be given by KARL PEARSON, M.A., on THURSDAY, May 10th, and FRIDAY, May 11th.
All Four Lectures are free to the Public, and commence at 6 p.m.

LECTURES.—Authors, Travellers, Scientists, Musicians, and others willing to LECTURE at Midland Suburban Institutes, address full particulars and terms, LIBRARIAN, 24, Union-street, Birmingham.

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MOUNT VIEW, HAMPSTEAD.—THE NEXT TERM will begin on THURSDAY, May 10.—Reference kindly allowed to Mrs. Benson, Lambeth Palace; Professor Ruskin, Brandwood, Coniston; Sir Spencer Wells, Golders Hill, Hampstead.—Prospectus on application to Miss HELEN E. BAYNE.

THE VICTORIA UNIVERSITY.

The following EXAMINATIONS will be held at Owens College, Manchester; University College, Liverpool; and Yorkshire College, Leeds, in JUNE.

An ENTRANCE EXAMINATION in ARTS (Introductory to the Faculty of Medicine) on MONDAY, June 18th and Following Days.

An ENTRANCE EXAMINATION in ARTS (Introductory to the Faculty of Music) on MONDAY, June 18th, and Following Days.

A PRELIMINARY EXAMINATION (Introductory to the Faculties of Arts, Science, and Law) on THURSDAY, June 14th, and Following Days.

The Examination Fee (2l.), accompanied by a list of the subjects presented, must be sent to the REGISTRAR, from whom conditions of entrance and further particulars can be obtained, on or before June 1st.

Manchester, April, 1894.

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GRESHAM LECTURESHIP ON GEOMETRY.

A VACANCY having occurred in the Gresham Lectureship on Geometry by the resignation of Mr. Karl Pearson, I am directed to give notice that candidates for the Appointment must deliver applications in writing, accompanied by copies of testimonials, to me on or before the 10th MAY. The age of candidates must not exceed fifty years, and the Appointment of Lecturer will be for one year only from the date of such appointment.

Particulars of the duties of the Office may be obtained from me. JOHN WATNEY, Clerk to the Gresham Committee. Mercers' Hall, London, 25th April, 1894.

MASON COLLEGE, BIRMINGHAM.

PROFESSORSHIP OF ENGLISH LANGUAGE AND LITERATURE. PROFESSORSHIP OF CHEMISTRY AND METALLURGY.

The Council INVITE APPLICATIONS for the above Professorships. Applications, accompanied by thirty-six copies of testimonials, should be sent to the undersigned not later than May 25th, 1894. The successful candidates will be required to enter upon their duties on October 1st, 1894.

Candidates are especially requested to abstain from canvassing. Further particulars may be obtained from GEO. H. MORLEY, Secretary.

UNIVERSITY of GLASGOW.

MORAL PHILOSOPHY CHAIR.

The University Court of the University of Glasgow will in the month of July, or some subsequent date, proceed to appoint a PROFESSOR to occupy the above Chair in this University, recently rendered vacant. The Professor will be required to enter on his duties from October 1st next, from which date the appointment will take effect.

The mode of Selection of the Chair has been fixed by Ordinance as 900l. The Chair has an Official Residence attached to it.

The appointment is made *ad vitam et cupiam*, and carries with it the right to a pension on conditions prescribed by Ordinance.

Each applicant should lodge with the undersigned, who will furnish any further information desired, twenty copies of his application and twenty copies of any testimonials he may desire to submit, on or before TUESDAY, June 12th.

Secretary to the Glasgow University Court.

91, West Regent-street, Glasgow.

UNIVERSITY of GLASGOW.

PROFESSORSHIP OF HISTORY.

ALTERATION OF DATE.

The University Court of the University of Glasgow will in the month of July, or some subsequent date, proceed to appoint a PROFESSOR to occupy this newly instituted Chair.

For the present the duties are as follows: The Ordinary Course will consist of 100 Lectures, the Honorary Course of 50 Lectures, and the Professor will not be required to teach for more than Six Months.

The normal Salary attached by Ordinance to the Chair is 900l. The appointment will be made *ad vitam et cupiam*, and carries with it the right to a pension on conditions prescribed by Ordinance.

The undersigned will give full information as to the duties, &c., and Candidates are requested to lodge with him twenty copies of their application and of any testimonials they may desire to submit on or before TUESDAY, June 12th.

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Lord Augustus had filled more responsible posts at Vienna and Berlin before he was transferred at the end of 1862 to Munich, but his three years' service as minister to the Bavarian Court, following a breakdown of his health which "necessitated repose and relief from all mental occupation," was in the nature of an acceptable holiday. The first chapter introduces us to the late King Louis II. in the early days of his reign, when "his taste for music brought him unfortunately into frequent intercourse with the composer Herr Wagner." Lord Augustus appears to have entertained no liking for the great musician, but he enjoyed some of the gaieties solavishly provided by the reckless monarch, and he found special delight in the society of Baron Liebig, who was just then adding to his fame as a chemist by the introduction of his essence of meat:—

"He used frequently to dine with me, and always brought something of interest to amuse and to instruct my children: one time an aërolite—giving an explanation of it; another time a

looking-glass—for which he had discovered a new silvering preparation—and other objects of interest. His mind was always occupied with the development of science, and in his garden he engaged in various experiments for the improved culture of tobacco, potatoes, beet, and other similar products. He explained to me that useful agricultural system which he had introduced into Southern Germany for the maintenance of the fertility of the soil, and for the benefit of the farming population. Its leading feature was the formation of the country into circles, which he called in German 'Versuchs' stations. For each circle there was an agricultural chemist, thoroughly acquainted with the properties of land, whose duty it was to advise the expedients to be applied for its enrichment, the crops to be grown, the manures to be used; it was also his duty to analyse the guano or other applications for the improvement of the soil, so as to develop its intrinsic worth; to recommend the course to be taken in regard to fattening animals; to analyse—as far as possible—the soil, in order to know, if unfertile, what remedy to apply to it; and to hold frequent lectures within his circle, for the purpose of instructing the farmer in regard to agriculture in general, and the process of store-feeding of cattle, sheep, etc. His theory was that the same amount of fertilising elements taken from the land by the crops should be annually restored to it, and for this purpose each crop was weighed previous to its being housed. In every farmhouse was hung up a printed form of the requisite quantity of manure to return to the land for each crop, by which means the fertility of the land was maintained. Baron Liebig observed to me that it was proved that only those countries which had followed the principle of restoring to the land what had been taken from it had maintained their agricultural wealth, and he cited China and Japan. The system exists in Bavaria and Hesse-Darmstadt, and has been found to answer."

The political interest of these volumes starts, however, with Lord Augustus's return to Berlin in February, 1866, when already, as he says, "the political atmosphere was very loaded." Count Bismarck had begun to threaten Austria, and the dispute about the Elbe duchies helped to hasten the crisis for which he was eager, but from which King William shrank. All the expostulations offered by Lord Augustus at Lord Clarendon's instigation, by Count Benedetti, the French Ambassador, and others were futile. Bismarck felt that the time was propitious for the assertion of Prussian supremacy in North Germany, and his English critic, who questions "the honesty of the policy," while admitting that it was "a grand idea, worthy of a great statesman and a zealous patriot," was not prepared for the thoroughness with which his plans were laid or the rapidity with which they were brought to a triumphant conclusion:—

"I was with Count Bismarck late on the evening of June 15th. We had been walking and sitting in his garden till a late hour, when, to my astonishment, it struck midnight. Count Bismarck took out his watch, and said, 'A l'heure qu'il est nos troupes sont entrées en Hanovre, Saxe, et Hesse-Cassel.' He added, 'The struggle will be severe. Prussia may lose, but she will, at all events, have fought bravely and honourably. If we are beaten,' Count Bismarck said, 'I shall not return here. I shall fall in the last charge. One can but die once; and if beaten, it is better to die.'"

Three weeks before that:—

"In talking to me on the subject of peace or war, Bismarck observed—'Why, after all,

Attila was a greater man than your Mr. John Bright. He has left a greater name in history. The Duke of Wellington will be known in history as a great warrior, and not as a pacific statesman.'"

Lord Augustus sets forth and discusses in detail the negotiations, after the seven weeks' war was over, between Count Bismarck and M. Benedetti which led to the secret treaty published in the *Times* in 1870, and the proposals that were made with a view to France being compensated for the aggrandizement of Prussia by assistance in her designs on Belgium. In these negotiations, as in others that were not so unproductive, the German was more than a match for the Frenchman:—

"At Berlin Count Bismarck always wore a general's uniform, and there was a table in an ante-room on which his helmet was placed. After a dinner at Count Bismarck's, M. Benedetti approached this table, and took up the helmet. On replacing it, he observed, 'Décidément il a la tête plus forte que moi,' an observation which subsequent events proved to be too true."

The antecedents of the Franco-German war, so far as they came under his observation, are dealt with at considerable length by Lord Augustus, but he attaches no blame to the Berlin authorities for the complications that arose. He somewhat rashly throws the whole responsibility on the Emperor Napoleon and the Duc de Gramont and his other advisers. The English ambassador's sympathies were clearly on the side of Germany in this struggle, although, while it lasted, he was zealously employed on behalf of the French Government in looking after the interests of those of its subjects who remained voluntarily or were kept as prisoners in Prussia. It was a matter of surprise to him that Bismarck objected to this arrangement:—

"On Count Bismarck's visit to me on the 18th of July I mentioned to him—with a view, as I thought, of calling forth his appreciation of the impartial and good intentions of Her Majesty's Government—that the French Government had requested that French subjects should be placed under the protection of Great Britain during the war, and that Her Majesty's Government had consented thereto, reserving to Her Majesty's Government the power to render the same service to Prussian subjects in France. Count Bismarck appeared to be much disconcerted by this announcement, observing that it would produce a bad impression in Germany. 'There is already,' he said, 'a feeling that Her Majesty's Government have a partial leaning towards France, and this incident will tend to confirm it.'"

For some time Lord Augustus had nearly 300,000 prisoners under his care, who had to be supplied every month with their "solde de captivité." The most illustrious of these prisoners gave him some trouble:—

"On the arrival at Cassel of Marshal Bazaine as prisoner, his secretary wrote to me by his orders to ask for his 'Solde de captivité.' I replied, through Mr. Dering, that on the official list sent to me by the French Minister of War there was no 'Solde de captivité' for a Marshal of France. He replied to me himself by a letter written in curious English, requesting me to send the highest 'Solde de captivité' on my list, which accordingly I did. He was the only Marshal of France who claimed this 'consolation,' and I reported the demand to the French Ministry.

Soon after the close of the war, Lord Augustus was transferred from Berlin to St. Petersburg, and he was in Russia from 1872 till 1879, when he left the diplomatic service to try his hand at colonial governorship in New South Wales. His Russian experiences fill the concluding volume, of which the most important part is the long appendix of original documents. At the Czar's Court he was doubtless an efficient and a courteous exponent of Downing Street policy, and a careful, if not very sagacious observer of such movements as appeared on the surface. But there is something grotesque in his remarks and reports about Russian operations in Asia and the south of Europe, the tedious preliminaries and the development of the Russo-Turkish war, and all the phases of the Eastern Question during these memorable seven years. After one of his numerous interviews with the Russian Chancellor concerning affairs in Central Asia, Lord Augustus says:—

"I read to Prince Gortschakoff the report I had sent at his request to Lord Derby of the observations he had addressed to me, the accuracy of which he fully admitted, complimenting me on my memory. I subsequently informed him that Lord Derby, in a private letter to me, fully participated in his opinions, stating that a frank and truthful exchange of opinions was always the surest mode of maintaining a good understanding. He then indulged in a species of homily on the truthfulness of the Emperor, and, of course, of himself, adding: 'Dites à Lord Derby, que je suis comme Adam, tout nu—je ne cache rien.'"

He was a devout admirer of Prince Gortschakoff, and was easily persuaded to adopt the notions conveyed to him by his instructors. He was a keener student of court functions than of political manoeuvres:—

"The Court is very brilliant and admirably maintained. It has something of an Oriental grandeur. The Court balls, with the romantic appearance of the Circassian Guard—the brilliant variety of uniforms—the Oriental costumes of the 'negroes' posted at the various doors—the picturesque appearance of the Cossacks—the magnificence of the ladies' toilettes (the perfection of a certain Mr. Worth) and the splendour of their jewels (especially turquoises, diamonds, and sapphires)—and the stately rooms of the Winter Palace, lit with thousands of wax candles, are unsurpassed in beauty and splendour at any Court where I have resided. The guests are received by their Majesties with that grace and courtesy which at once gratifies and sets them at ease, and there are no fêtes more enjoyable than those at the Winter Palace. There is one special fête, called 'Le Bal des Palmiers,' where the supper, in a salon transformed into a Winter Garden, is served at round tables encircling each palm-tree. These palm-trees are brought on each occasion from the conservatories at Zarsko-Séloe, and I was told that they require three years to recover from the exposure they undergo in one night's decoration. During the ball there was a tea-room for the Emperor and Empress and the Imperial family, to which the Ambassadors were invited. It was in that part of the palace which the Empress Catherine inhabited, and is said to have been the scene of her gaieties."

While the war with the Porte was growing and proceeding, and yet more after the English fleet had been sent to watch over Constantinople, Lord Augustus had an awkward position to fill, but he filled it gracefully:—

"The Emperor had a favourite dog called 'Milord,' which never left him. We were dining at the palace, and it being a small party (there were only the Imperial Family and Court attendants), we retired after dinner to the Empress's private apartments. I suddenly heard the Emperor calling 'Milord!' and supposed that he was calling for me; but it was his dog that was wanted, to receive the biscuits which His Majesty was in the daily habit of bestowing on his favourite. I immediately hastened to His Majesty and learnt the explanation from the Emperor, who was highly amused by the incident. At the time His Majesty was seated in an inner saloon (a sort of alcove), and placed near him was a small table, on which were the *Illustrated London News*, *Punch*, and other journals. It was the number of *Punch* in which a cartoon represented the Sovereigns of Austria, Russia, and Germany at a whist table, the Emperor of Russia holding down his hand with a card. The Emperor put the paper in my hand, and said, 'Expliquez-moi cela.' I felt the difficulty of the explanation, and to collect my thoughts asked to be permitted to study it. After a short time I said: 'Oh, Sire, it is quite clear. The political European position is here represented by a whist party, and your Majesty is represented apparently as hesitating whether to continue the game.' It was a perplexing question, and I felt very much as Daniel may have felt when called upon to explain Nebuchadnezzar's dream!"

Lord Augustus is scarcely correct in saying of his forty years' 'Diplomatic Reminiscences' that "they give a general outline of the political history of Europe, and of the policy of the Governments of the Great Powers, during that period"; but they are amusing.

Readings on the Inferno of Dante, chiefly based on the Commentary of Benvenuto da Imola. By the Hon. W. Warren Vernon. Introduction by the Rev. Dr. Moore. 2 vols. (Macmillan & Co.)

THE author of the deservedly prized 'Readings on the Purgatorio' here comes forward with a companion work of a most substantial kind. When we say that the two thick volumes on the 'Inferno' run to no fewer than 1,410 pages, the reader will understand that the term "substantial" applies fully in a literal sense, and it is amply warranted in a metaphorical or critical sense also. The 'Paradiso' is to be treated in like manner; and, when that shall be done, Mr. Vernon may certainly say that very few Dante scholars in this country, of any time, have rendered a more elaborate service than himself to the study of the great poet.

These two volumes contain the whole of the 'Inferno' in the original text, given in successive extracts of a few lines at a time. The extracts are followed by a translation into English prose, done by Mr. Vernon. Then come most copious expositions and remarks, supplemented by a vast multitude of footnotes upon all sorts of points—historical, textual, philological, &c. As the title says, the "Readings," or (as we have just termed them) expositions and remarks, are chiefly based on the 'Commentary' of Benvenuto da Imola, who delivered lectures on Dante, in the Latin tongue, at the early date of 1375. They have only lately been published, and to the majority of English readers will be new in Mr. Vernon's pages. Benvenuto may be regarded as on the whole a judicious and also an ingenious commentator. He constantly found out meanings or allusions

in Dante which, on the surface, are not apparent, in this respect resembling several other commentators, whether of old or of recent times. One result of this habit of mind on Benvenuto's part is that a good deal of what he says is not to be found stated or suggested elsewhere; he followed his own line, which often differed from the line of other expositors. In many instances he appears to us to have overshot the mark, attributing to Dante notions and under-meanings which are not in the 'Inferno' at all, but which are vamped up by the zeal of a commentator who allows himself a free hand, and endeavours to impress his audience with a sense of his sagacity and insight. Dante had certainly quite meaning enough of his own, without being burdened with that which the scholar of Imola chose to read into him. However, we must take commentators as they come, and may at least be obliged to Benvenuto for much that he says in the way of direct elucidation, as well as pleased to have from him one more sample of what was thought by instructed men about Dante and his poem at a date not very long after that of the master's death.

Mr. Vernon is a son of that munificent Dantophilist the late Lord Vernon. With regard to his own part of the work there is little to say, except that he gives his readers not only enough, but perhaps even more than enough. If he had limited himself mainly to the analysis of Benvenuto's 'Commentary,' the historical and biographical details, and from time to time a discussion of some leading difficulty in diction or text, we incline to think that his book, while more compact and special, would have been not less serviceable than it now is to most of those students who will wish to use it. Dante is so many-sided that to attempt to work up, in one publication, his material from very many points of view is a labour which almost defeats itself, while it exhausts the reader.

Such a book as this bristles with matter for controversy. We will refer to only two comparatively small instances in which Mr. Vernon seems to have made a mistake.

In treating of the "Beauties of the 'Inferno'" he speaks of "the wretches who were rejected both by Heaven and Hell, with the comparison of them to autumn-leaves"; but, in fact, the comparison in question applies to a different group of spirits—those who have just arrived from the upper world to be ferried over by Charon, and many of whom must no doubt be destined for the circles of Hell itself. In a note to canto ii. he quotes a description of Dante's appearance, and ascribes this description to Benvenuto da Imola. Is not the real author Boccaccio (in his 'Life of Dante')? Whether or not Benvenuto may, in some part of his lengthy commentary, have reproduced it from Boccaccio, we are not prepared at the moment to say. We may add that it is more than doubtful whether the 'Questio de Aquâ et Terrâ' (referred to in a note to canto xi.) was written by Dante at all; and Mr. Vernon—though not strictly bound by his context to do so—might as well have called attention to this point.

The following observation as to the spirits in the "Circles of Fraud" is, so far as

we remember, an original observation due to Mr. Vernon's discernment. It is introduced in immediate relation to Count Guido da Montefeltro, who is punished among the Evil Counsellors. We quote the passage just as it stands; but later on, in speaking of the Fomentors of Discord, Mr. Vernon (following Dr. Moore's lead) indicates that three of these last-named sinners form an exception to the general rule which he has here defined for the Circles of Fraud:—

"Benvenuto thinks it worthy of notice that Count Guido deliberately refuses to have his name mentioned in the world, a thing many other spirits in Hell have eagerly desired; but Benvenuto omits to point out that none have done so from the moment that the Poets descended into the Circles of Fraud. The last shades who seem to have expressed a wish to be remembered on earth were the three noble Florentines in xvi. 85, who, on parting with Dante, exclaim, 'Fa che di noi alla gente favelle.' Contrast this with xviii. 46; xxiv. 133-135; and canto xxxii.; and in fact one may sum up by saying that in the Circles of Incontinence and Violence the shades desire to be remembered on earth, but that in all the subdivisions of the two Circles of Fraud they desire concealment. Benvenuto thinks that Guido's wish to be forgotten is probably to be found in the fact that the Count had first repented of his sins, had renounced the world and its pomps, and then had relapsed into worse by returning to his ancient frauds."

The Heptameron of the Tales of Margaret, Queen of Navarre. Newly translated into English from the Authentic Text of M. Le Roux de Lincy. With an Essay by George Saintsbury, M.A. 5 vols. (Society of English Bibliophiles.)

THE Society of English Bibliophiles has produced an acceptable edition of the novels of the Queen of Navarre. The translation is not perfect, but it will pass; there is more than one date misprinted, more than one dubious judgment, in the introduction, but on the whole it is sensible and well informed; there are some two hundred odd engravings from the original copperplates engraved by Freudenberg and Dunker for the Berne edition of 1778-81; and then, above all, there is the critical essay by Mr. Saintsbury, which, together with the acumen of that learned writer, possesses a ripeness and charm less frequent in his work. If there be students of the French Renaissance who read no French, or who possess not already the edition of Le Roux de Lincy, they will do well to procure these five well-appointed volumes. Such a public is doubtless limited, but that is the affair of the Society of English Bibliophiles. It is fair to say that the tone and style of their edition betray no desire to cater for readers of a less respectable and far more numerous class.

Mr. Saintsbury makes out an excellent case for the Queen of Navarre. He will not hear of her stories being pooh-poohed as a pale imitation of Boccaccio. And he is quite right: if the tales here and there have a family likeness, the setting is different by near two hundred years, and by a whole abyss betwixt the personal temper of the authors. It surprises us, however, that so exact a scholar has not a word to say for Messer Baldassare Castiglione, whose 'Cortigiano'—published more than sixteen years before the Queen of Navarre took to

writing stories in her litter, as she jogged busily along the roads of France—bears so striking a likeness to the framework of 'The Heptameron.' The Queen of Navarre must certainly have read a work of such European celebrity. And, as certainly, she cannot have read the 'Dialogue on the Beauty of Women,' published in the very year of her death by Angelo Fiorentino. Yet this book also has an air of 'The Heptameron,' only the stories have all dropped out of the setting. Both these books in different degrees—in very different degrees, for Messer Angelo writes often but poor stuff, while the 'Courtisan' is one of the most charming works of sixteenth century literature—both books possess that richness of culture, that brilliant differentiation of character, that abundant, passionate sense of the beauty and honour of life, which are the salt of 'The Heptameron.' What Queen Margaret added to the spirit of the age was the ever-present thought of death used—and used by a truly pious woman—as a stimulant to the enjoyment of carnal pleasures.

Mr. Saintsbury has noted with great delicacy this "combination of voluptuous passion with passionate regret and a mystical devotion":—

"It is that same peculiarity which appears in places and persons and things so different as Spenser, as the poetry of the *Pléiade*, as Montaigne, as Raleigh, as Donne, as the group of singers known as the Caroline poets. It is a peculiarity which has shown itself in different forms at different times, but never in such vigour and precision as at this time. It combines a profound and certainly sincere—almost severe—religiosity with a very vigorous practice of some things which the religion it professes does not at all countenance. It has an almost morbidly pronounced simultaneous sense of the joys and sorrows of human life, the enjoyment of the joys being perfectly frank, and the feeling of the sorrows not in the least sentimental."

This is as true as it is well put. It is difficult for a modern reader to glance through 'The Heptameron' without remembering more than once the strange contrasts of the comedy of 'Measure for Measure,' without recalling to the inner eye that wonderful sepulture of Valentine de Biragues, at present in the Renaissance Museum of the Louvre. There, beneath the portrait of the gracious court lady in her ruff and purples, with her tiny lap-dog and her story-book (perhaps her Bible) at her side, the sculptor has engraved, in grim and terrible realism, the skeleton mouldering in the grave, the sightless eye-sockets, the friable disjointed fingers:—

"Où sera alors ma bialuté si je n'en ay nulle? Les narines pourrissent qui ores se délient en diverses odeurs. Mes yeux seront retournés dans ma teste.....Où est le col eslevé, où est vaillance de paroles, ornement de vesteures, variété de delices, force, legeresse, seigneurie, richesse? Hélas, doulz Dieu, je te cry: Mercy!"

For two hundred years the literature of the gayest people in Europe rings with the same cry—from the prayers of Gaston Phébus to the amatory tales of the Queen of Navarre, to the tomb of the Lady of Biragues. The odd thing is that this note, so perfectly distinct in 'The Heptameron' to the ear of the modern reader, was apparently inaudible (or unattended to) a hundred years ago. The reputation of 'The Heptameron' is ex-

clusively and unjustly (because exclusively) erotic. It is amusing to turn from the pages of Mr. Saintsbury to the illustrations of the excellent Freudenberg, which afford the most extensive exhibition of night-gear, bed furniture, and candle-light effects. Both points of view are perfectly admissible; and Freudenberg can give chapter and verse for every wanton revel. But we think Mr. Saintsbury has penetrated more deeply to the heart of the queen who sighed when dying, "Ah yes, I know there is Paradise; but then we lie so long under the earth before we get there!"

Mr. Saintsbury touches with measure and sagacity the fascinating problem of the share belonging to Bonaventure Desperiers in the authorship of 'The Heptameron.' It is possible in fact, and most probable, that more than one of the literary lions of the day had a hand in correcting 'The Heptameron.' But we are glad that Mr. Saintsbury has resisted the evident temptation to ascribe any principal part in the book to the interesting, unlucky Desperiers. Desperiers (so little is left of him!) survives—poor deeper-gifted elder brother of Gérard de Nerval—as a legend rather than a talent; he has left nothing that could quite warrant our presenting him with 'The Heptameron.' His unquestioned ability has not the roundness, the ripeness, the mellow full-bloodedness of the style of 'The Heptameron.' Mr. Saintsbury remarks with much discretion that Queen Margaret's own correspondence shows little enough of this delightful style. True; but nothing in all literature is so like the peculiar tone of 'The Heptameron' as one or two speeches of the queen's, as repeated by Brantôme. The beautiful little story of Mademoiselle de la Roche ought to have been told in 'The Heptameron' by Dame Oysille or Longarine. "Elle lui a été dérobée."

On one point it is impossible wholly to agree with Mr. Saintsbury. He resents with unaccountable warmth the attribution of the characters of 'The Heptameron' to real historical personages. The weight of tradition is against him, though that is but a feather weight. We would, however, ask him to consider the probability of a writer, of reflective and observant rather than dramatic temper, who is placed in the heart of a brilliant and gifted society, attempting to paint a portrait of that same brilliant and gifted society, in its opinions and its character rather than its actions, without once recurring to the models so advantageously at hand. From Plato to Baldassare Castiglione, from the Queen of Navarre to Mr. Mallock—we had almost written, to M. Anatole France—the writers of dialogues have taken the people of their acquaintance for their models. There is nothing of the fancy picture in the character of Parlamente or Hircan or Dame Oysille; they strike us as portraits seen at a sale, their names and pedigrees lost, but their air of real life so striking that involuntarily we cry, "Oh, what a wonderful likeness!" Where we agree with Mr. Saintsbury is in admitting that, though no doubt a most amusing pastime, it is probably a waste of time to attempt to identify the lineaments of an original so long since dead and done with.

The Age of the Saints: a Monograph of Early Christianity in Cornwall, with the Legends of the Cornish Saints, and an Introduction illustrative of the Ethnology of the District. By William Copeland Borlase. (Truro, Pollard.)

'THE AGE OF THE SAINTS' is an appropriate title for Mr. Borlase's monograph. It conveys just what is wanted to any one who is acquainted with the more remote history of Cornwall, but for those who have not made some progress in Celtic learning it will possess very little meaning. To many people all saints are of the same kind. There is a vague impression abroad, even among some of those who should know better, that from the sub-apostolic time to the present day some process of what is called canonization has taken place.

We are not writing an essay on sainthood or canonization, but for the sake of clearness we may remark that in early times almost every state differed from its nearest neighbours in the way those persons were selected who have come down to us with the name of saint or some equivalent title attached to their names.

Ireland and Cornwall were so much alike in this respect that no one can comprehend Cornish ecclesiastical history in early times without having acquired no insignificant knowledge of that of Ireland. This is possible now, though still by no means easy. The jungle-growth of seventeenth and eighteenth century dreaming has been in great part cleared away, and such of the old legends as survive have undergone a process of sifting by native antiquaries which renders them, even to an outsider, in some degree intelligible. The legendary lore of Cornwall, as it has come down to us, is quite as wild as that of the Green Isle, but it has not been in anything like the same degree the sport of theological disputants. Cornwall has, it is true, not escaped entirely. There were until lately some persons—it would be flattery to call them a school—who taught that Cornwall received the faith from the East direct, without any intervention on the part of Ireland, Gaul, or Italy. We need hardly tell our readers that Mr. Borlase teaches no nonsense of this kind. He sees, indeed, faint traces of architectural parallelism between some of the few remains of Celtic art and what may be found in many Oriental lands. This he accounts for by the well-established fact that pilgrims from Ireland and Celtic Britain were wont to visit the holy places of the East. In this we think he is undoubtedly correct. The likeness is in some instances too close to be accidental. When, however, he goes further than this, and finds in the records of Celtic asceticism a copy of the manners of Oriental hermits, and indirectly of the non-Christian ascetics of lands still further away, we cannot follow him. We admit the parallelism, of course, but see no sign whatever of borrowing. Self-torture is a disease inherent in the nature of man; we find it in every clime, among every race, and in all degrees of civilization. In the early days of the Christian Church it was at times violent to a degree which almost reached, if it did not at times overpass, the limit of sanity. When a distorted ideal of this kind had been

formed it was natural that the ardent and poetic Celtic mind should rush to extremes hardly surpassed by the recluses of Syria or the Nile.

There is now no doubt that Ireland received Christianity by way of Gaul, and that it was Irish missionaries who planted the faith in Cornwall. We do not question that there may have been Christians in Cornwall in Roman times. A few remnants may even have remained down to the time when the Irish missionaries came over. Judging by analogy, this does not seem unlikely. We believe it is now a well-ascertained fact that traces of the Christianity of Japan, which was planted three centuries ago, have been come upon by modern missionaries, although the "stamping out" process was carried on there with at least as much vigour as it ever can have been in Cornwall.

The first bishops of Ireland were not diocesan. Their authority seems to have been concurrent, and only limited by the ocean. The position taken by these missionary prelates brings to one's mind the great religious teacher of the last century—one who, notwithstanding all divergences, had much in common with these early preachers of the "glad tidings." When John Wesley was remonstrated with for his want of reverence for ecclesiastical rule, he is reported to have said, "The world is my parish." We imagine each one of these Hibernian bishops would have said, "Ireland is my diocese." How a state of things such as this, not only so irregular, but so inconvenient also, can have been brought about we can but guess. Ignorance cannot have been the cause, for these prelates were familiar with Gaul, where a diocesan episcopate had long ruled.

From Ireland came over bishops and priests to evangelize Cornwall. Their status when they got there is a complete puzzle. Nothing in the shape of jurisdiction or mission, as we understand these words, can have been given to them, yet they preached the faith with marked success, and founded many—perhaps most—of the churches which have come down to the present day. Mr. Borlase explains this far better than any of his predecessors whose writings we have encountered:—

"In order to understand how our Cornish churches came to bear the name of saints at all, we may here add a notice of the usage which the British Church retained from early times, in contradistinction to the formal system of dedication set up in the churches of the Continent during the period of the isolation of the former. It was customary that when any holy man, were he bishop or priest, wished to found a church or monastery to be devoted to the service of God, he should come himself to the spot on which the future edifice was to be raised, and there continue forty days engaged in prayer and fasting..... This done, the ceremony was completed, and all that was required by way of consecration was effected."

For ever after he was regarded, not only as the consecrator, but the founder of the church, and very soon took local rank as a saint.

No fault can be found with Mr. Borlase, so far as he goes, but he seems to imply, though this is probably not really his meaning, that no formal office of dedication or consecration was used. This is extremely unlikely. During the long period of prayer and fasting which occurred before the dedi-

cation was complete the bishop, we may be quite sure, used some service appropriate to the occasion. That nothing of the kind has come down to our time is no evidence that such services did not once exist. No one knows better than Mr. Borlase how terrible has been the shipwreck of Celtic literature, not in Cornwall only, but wherever the scattered remains of the race continued to maintain themselves.

The 'Choephori' of Aeschylus. With an Introduction, Commentary, and Translation by A. W. Verrall, Litt.D. (Macmillan & Co.)

EVERY interpreter of a poem, be he actor, translator, or editor, must impress more or less of his own individuality on his rendering of his author. Dr. Verrall carries this natural tendency to excess, giving a large percentage of Dr. Verrall's 'Choephori,' and very little of Aeschylus's. And with all our admiration for Dr. Verrall's brilliant talents, the tamer and simpler treatment of the subject with which the old poet has hitherto been credited seems to be more antique and Hellenic in spirit than the modern editor's ingenious travesty.

Dr. Verrall declares that the conception of Pylades and Orestes as "a mutually devoted pair is irrelevant and inadmissible as a whole"; for he assumes that the taking of a joint oath to carry through a perilous enterprise was dictated by religion mainly, and hardly at all by friendship. If Aeschylus had intended to exhibit Pylades as a devotee who cared much for Apollo and comparatively little for Orestes, surely he would have intimated as much in unmistakable terms. The reticence of Aeschylus as to the relations between the two youths implies nothing at all except that the poet was too busy with other matters to take notice of them. Again, poor Strophius's character is blackened by the ingenious suggestion that Orestes was sent to him by Clytemnestra to purchase his acquiescence in her criminal plot. This notion seems to be based on an unwarrantable interpretation of *δελῶς ἐπαθήν* as "I was the object of a bargain corrupt on both sides." Moreover, Strophius is, according to Dr. Verrall's 'Choephori,' not Pylades's father. The following extract from a note on p. xix is a typical specimen of our editor's method:—

"According to Pindar, who is our only applicable authority, Strophius and Pylades did not even live in the same place. The home of Pylades in the 'rich fields' of Cirrha is distinguished clearly from that of Strophius on the 'foot (spur) of Parnassus,' that is to say at Crisa ('Pyth.' xi. 13-17, 35). Neither Pindar nor Aeschylus suggests any connexion between them."

Not being gazetteers, they did not deem it necessary to explain that Cirrha was the port of Crisa, and that the lord of the one was also lord of the other.

The recognition (*ἀγνώρισις*) has especially exercised Dr. Verrall, and cost him about thirty pages of introduction, the main feature of his essay being the contention that Electra recognized the family foot in the footprint of Orestes, and the family hair in his lock, she and he not being of pure Hellenic blood, but octoroon Lydians. What Dr. Verrall really means by this airy hypothesis would have been clearer if he

had exhibited in a cut or coloured illustration a fancy portrait of Pelops.

Dr. Verrall has invented a novel method of dealing with passages which his predecessors have regarded as corrupt. Instead of altering the letters given by MSS., he prints here and there dots as a mark of emotional incoherence, thus doing away with the alleged necessity of assuming that there must have been sense and syntax in the original words. The effect is shown by the translation as well as by the text, as, for instance, by the version of vv. 744-750 :—

"Those sorrows with patience I wore through, but.....to hear.....Oh my Orestes, the babe I spent my soul on, whom I took to nurse from the womb.....and at each loud restless cry..... and a trouble it was, Oh dear !.....and nothing for it had I !.....For an infant, that cannot think, you needs must rear (how else?) by guessing its mind."

The treatment of vv. 132-7 is a good example of our editor's disregard of current principles and methods of criticism. The Greek according to the best MS. runs :—

πεπραγμένοι γὰρ νῦν γέ πως ἀλώμεθα
πρὸς τῆς τελευτῆς (ἄνδρα δ' ἀντ' ἀλλάξατο
Ἀγισθον, ὅσπερ σοὺ φόνου μεταίτιος),
καὶ μὲν ἀντιδουλος, ἐκ δὲ χρημάτων
φεύγειν Ὀρέστης ἐστίν, οἱ δ' ὑπερκόπως
ἐν τοῖσι σοῖς πόνοισι χλίσουσιν μέτα.

This is rendered :—

"For now are we vagabonds as it were, bargained away by our mother (to purchase for a husband Agisthus, partner with her in thy death), I into slavery, and Orestes into banishment from his wealth, while they proudly revel in that which thy labour won."

The forced rendering of πεπραγμένοι is defended by citing Mr. Bury's view of πράξειν, 'Nem.' 5, 36, which is in contravention of Pindar's use of the verb, though Dr. Verrall pins us down to Æschylus's usage when he questions the admissibility of φεύγειν ἐστίν, which is, of course, proved by Sophocles's δεινὸς ἀθηνῶν μὴ βλέπων ὁ μάντις ᾧ, 'Ced. Rex,' 747. But the supplying of πεπραγμένοι εἰμι with καὶ μὲν and of πεπραγμένος with Ὀρέστης, the equating φεύγειν with ὥστε φεύγειν, and the rendering μέτα "instead" (note) are little short of audacious.

Although Dr. Verrall has a strong propensity for creating difficulties, he does not always solve those which lie ready to his hand; for instance, we are told nothing about δὲ καὶτε, v. 251. He still adheres to his theory of the emphatic αὐτός, e.g., on v. 118, where he seems to imply that when we hear retribution spoken of we do not expect it to fall on the offender unless attention is specially drawn to the fact that its incidence is directed aright. It would have been better if there had been in his note on 'Choeph.' 151, a more frank acknowledgment of the mistake of denying the middle use of αὐτόματι, made when commenting on 'Theb.,' 665.

It is a sad pity that Dr. Verrall allows his weaknesses to counterbalance his excellences so decidedly, for he is a bright and sympathetic interpreter when he does not go out of his way to be rash and eccentric.

Histoire du Peuple d'Israël. Par Ernest Renan. Tome V. (Paris, Calmann Lévy.)

THIS last volume of M. Renan's history of Israel, which was finished on the 24th of October, 1891, just two years before his death, contains the ninth and tenth books, embracing the history of the Jewish autonomy and of the people of Israel under the Roman domination. Since there have been no new documents discovered concerning the political state of Palestine during these periods, we cannot expect to find in M. Renan's book new facts. Indeed, our author relies mostly on Schürer's excellent and exhaustive 'History of the Jewish People in the Time of Jesus Christ,' of which we may expect soon a third edition; and as to the scanty Talmudic documents for the epoch treated of, M. Renan quotes M. J. Derenbourg's 'Essai sur l'Histoire et la Géographie de la Palestine d'après le Talmud et les autres Sources Rabbiniques' (which appeared in 1867) and Graetz's 'History of the Jews.' For the last, M. Renan did not use the latest edition of 1888, which is not only fuller than the previous editions, but has many parts completely rewritten. What we have chiefly to note in M. Renan's posthumous work is, as in all his writings, the elegant style, the clearness of his exposition, and his parallels with classical, mediæval, and even modern facts; the last are perhaps superfluous, if not tasteless. The style in this his last book is as vivid and elegant as in his earlier ones, and no one will discover a trace of the author's bodily sufferings while writing it. Wherever a description is worth supplying, M. Renan has done it with the greatest success. We may point out, for instance, the chapters on Herod and Philo, the one political and the other theological. The greater part of the present volume is occupied by the progress of the Messianic ideas of the Jews, and of their notion of the immortality of the soul.

In the chapter on the Apocalypse of Enoch M. Renan mentions M. Bouriant's discovery of a great portion of the Greek text of it, but Mr. Charles's translation (based on a new Ethiopic manuscript) came out too late. Enoch is, according to M. Renan, the work of an Essene, whilst Ecclesiastes was composed by a Sadducee, near to the epoch of the Roman conquest of Palestine. M. Renan explains the name of this sect as *Sadoki*, of the family of Zadok, already taken in this sense by the late A. Geiger, whilst the word Pharisee is derived from פָּרִישׁ, "separated" from unclean matter. The Essenes are the *Hasidim*, "the pious," "Essene" being derived from the Syriac נְסִי, "pious." M. Renan does not accept Graetz's view that the early Christians were Essenes. The word is unknown in New Testament literature. Our author says: "Entre le christianisme et l'ésénisme, le commerce direct est douteux; mais les ressemblances sont profondes." In the note he adds: "Notez la Cène, la communauté des biens," &c. M. Renan ought, perhaps, to have mentioned that the name "Essene" nowhere occurs in the Talmudical books.

It seems that recent English workers on apocryphal literature are not known to French savants. Speaking of the Psalms

of Solomon, M. Renan does not quote the excellent edition with a most learned preface by Prof. H. E. Ryle; and in another place he does not accept Prof. Margoliouth's views concerning the book of "Wisdom." But Prof. Margoliouth wrote on Sirach, and not on Wisdom. In the chapter concerning the Agadah M. Renan is not particularly complimentary to the English race. He says :—

"La foi alors était libre; car elle n'était que l'imagination; ce sont nos races logiques qui en ont fait un dogme, une chaîne. Rien ne limitait l'agada; toute combinaison possible des mots du texte sacré était vite affirmée. La pesanteur intellectuelle de nos races occidentales, surtout de la race anglaise, admettant comme premier principe que tous les pays et tous les siècles se ressemblent, ne peut comprendre cela."

The last chapter, which we may call M. Renan's views on the future, far or near, had been given in many daily papers before the appearance of the volume; we believe a repetition here, therefore, to be unnecessary. We prefer rather to reproduce M. Renan's page on the problem of Philo's remaining a Jew, whilst having been so deeply acquainted with Greek culture. M. Renan says :—

"Comment Philon reste-t-il Juif? C'est ce qu'il serait assez difficile de dire, s'il n'était notoire que, dans ces questions de religion maternelle, le cœur a des sophismes touchants pour concilier des choses qui n'ont aucun rapport entre elles. Platon aime à éclairer ses philosophèmes par les mythes les plus gracieux du génie grec, Proclus et Malebranche se croient dans la religion de leurs pères, le premier en faisant des hymnes philosophiques à Vénus, le second en disant la messe. La contradiction, en pareille matière, est un acte de piété. Plutôt que de renoncer à des croyances chères, il n'y a pas de fausse identification, de biais complaisant qu'on n'admette. Moïse Maimonide, au XII^e siècle, pratiquera la même méthode, affirmant tour à tour la Thora et Aristote, la Thora entendue à la façon des talmudistes, et Aristote entendu à la façon matérialiste d'Ibn-Roschd. L'histoire de l'esprit humain est pleine de ces pieux contresens. Ce que faisait Philon il y a dix-neuf cents ans, c'est ce que font de nos jours tant d'esprits honnêtes, dominés par le parti pris de ne pas abdiquer les croyances qui se présentent à eux comme ayant un caractère ancestral."

NEW NOVELS.

A Valiant Ignorance. By Mary Angela Dickens. 3 vols. (Macmillan & Co.)

IF a boy has had an unscrupulous speculator for a father, who came to a bad end, is he bound to speculate unscrupulously and to end badly? In other words, is heredity an iron law from which there is no escaping? Miss Dickens propounds the question, and it is difficult to say, after reading her story, whether she answers it with ay or no. To interpret her comments and moral sentiments in a natural sense, one would say distinctly, no; but then it is a curious coincidence that the son does speculate unscrupulously, very much on his father's lines, which does not look as though a free choice had been open to him. "There is no hereditary wrongdoing," the author seems to argue, "for here you have a man who repeated his father's obliquity; yet he stood his punishment and repented." It is not conclusive; but the story is readable enough.

A Soldier of Fortune. By L. T. Meade. 3 vols. (Chatto & Windus.)

It was the inspiration of John Smith's sister ("Oh, what a romantic little thing you are, Aggie!") to compare that estimable but weak young man to a soldier of fortune. The educated son of a wealthy farmer, starting on a continental tour before choosing his profession, is about as unsuited to the simile as well may be. Perilously hurt in his first action, he gives up soldiering—in other words, having surrendered at discretion to a perfectly frivolous beauty, who promptly jilts him, he speedily recognizes the more permanent charms of an amiable girl with whom he has been familiar from childhood, and settles down in his early twenties to matrimony and the pursuit of literature. Though he certainly gives no indication of talent, it is pleasant to learn that he is highly successful as a novelist, and we could wish that the plot of the serial story which so rapidly immortalizes him had been imparted to the reader. It might have enhanced the merit of the narrative before us, which is somewhat crude in that respect. The remorseless tyranny exercised by Mrs. Vincent over the limp Miss Prettyman is based on so frail an excuse that it is impossible to believe it could have been submitted to, even by an imbecile with a heart complaint. Though it is difficult to praise the story, one or two characters are not without interest. Phyllis herself, rapid and heartless at first, learns self-knowledge and acquires tenderness in a natural and very womanly fashion; while in Nancy Brown, whose heart and head are just the sound organs we are glad to expect in a gentle, unsophisticated Englishwoman, we think we find a portrait drawn from life.

Pamela's Honeymoon. By Mrs. Robert Jocelyn. 3 vols. (Hutchinson & Co.)

A NOVEL which can be read without any severe mental strain is a boon to be thankful for in itself nowadays. 'Pamela's Honeymoon' adds to this recommendation a fair amount of sprightly talk and a tangled web of foolish but high-minded deception on the part of an adoring husband, which brings a great deal of unnecessary affliction upon the head of his devoted bride. However, if Sir John Hamilton had not conducted himself very much after the manner of an over-conscientious schoolgirl, Pamela would have enjoyed her honeymoon with him and would have remained without a history, which might have been a pity. Fortunately there was an old servant in the house to represent the missing element of common sense in the establishment, and the slight but eventful history has a happy ending.

Enid Lyle. By Bessie Hatton. 2 vols. (Chapman & Hall.)

THE author of 'Enid Lyle' is probably fresh to the novelists' craft—at any rate, one name only figures on her title-page; but there is more than merely negative evidence to go upon. The writing is very unequal and unassured; at times it seems to pick up a little, but the main impression is of crude inexpressiveness. Country life in a French convent is the best part, because

it seems most drawn from real experience, though without much power to convey it. The greater part of the story and most of the people are not successful. As it advances the raw, inexperienced handling shows more clearly, and the promise of better writing dwindles. Amongst other things, Miss Hatton appears to be an observer of mouths—various kinds are described with some emphasis. The man with the "small, full, red mouth" is the villain; a youth whose "top lip slightly projects" is easily led; another man owns "a tight, cruel mouth"—he is the nephew of the villain, and the worst thing about him is his manners. They are atrocious. He belongs to what Mark Twain calls "a passel of young men"—wearers of "open-work socks, coloured sashes, high heels, and perforated shoes." It is true that a not very attractive group of young men are about the world at present; but Miss Hatton has not hit off their peculiarities very cleverly, any more than she has succeeded with her great and good actor, Alec Meadows, who is always "God-blessing" or "my-dearing" somebody. The life of the convent-bred girls in St. John's Wood is, perhaps, more "unconventional" than the author intended.

A Modern Amazon. By George Paston. 2 vols. (Osgood, McIlvaine & Co.)

GOOD novels, or novels conspicuous throughout for a general mediocrity of goodness, are so common in these days, and the essentials of human interest are so limited, that one cannot feel much surprise on coming across another well-written romance of a lovely wife who has to be wooed and won by her husband after marriage, and who is brought to her senses by a strong dose of suffering and humiliation. Regina Haughton, the high-spirited beauty who marries Humphrey Kenyon, M.D., on the time-honoured "one condition" of wilful and fastidious maidens, is drawn by Mr. Paston as a lady journalist, up to date, yet remarkably innocent and unsuspicious, just a little Ibsenite, a little "Woman's Rights," a little emancipationist, but as selfish in disposition and as *farouche* in manner as the most unlovely of her type. It has been said that this story is well written. Some of the characters are particularly well drawn, such as the philandering editor, who nearly captures Regina, and who is dismissed by Mr. Paston, after due exposure and denunciation, in the act of swallowing a—seidlitz powder. The book will amuse more than it will engross. It does not plumb the depths of its strongest situations, but in most of them it gets well below the surface.

An American Poeress. By H. C. Chatfield-Taylor. 2 vols. (Chapman & Hall.)

A GOOD deal of novelistic capital has been made of late years out of the situation—doubtless suggested by many cases in real life—in which the central figure is an unsophisticated American girl suddenly confronted, owing to her marriage with an English aristocrat, with a host of unfamiliar responsibilities. Mr. Chatfield-Taylor is the latest writer to exploit this idea, and he cannot be congratulated on having bettered the achievements of his predecessors. Neither in his pictures of Chicagoan nor of

English society does he succeed in conveying the impression of one who writes from an inside knowledge. Still, the story of Laura's long duel with an old flame of her husband's is pleasantly told, nor is any reader likely to grudge so loyal a heroine her ultimate triumph over her rival.

A Beginner. By Rhoda Broughton. (Bentley & Son.)

'A BEGINNER' is devoid of anything approaching a plot. Were it not for the lightness, vivacity, and sense of movement inherent in Miss Broughton's touch, it would hardly be even what is called "a story without a plot." What story there is consists in the fact of a clever young male writer having unfavourably criticized a novel by the heroine, who is the object of his devotion. As she signs herself "A Beginner," and bears no outward and visible signs of a connexion with the inky sisterhood, he fails to identify her as the parent of 'Miching Mallecho.' The name is provoking, and we are told little else about the volume except that it is concerned with "passion." Yet it is the principal feature of 'A Beginner.' Miss Broughton's own book is in the present tense, a custom of the author's—we believe a custom as ancient as her first essay in fiction. It is not an admirable fashion; but Miss Broughton, if she does not exactly conjure with it, at least uses it better than her numerous imitators. Miss Jocelyn, the heroine, is introduced to the reader in a characteristic first sentence: "Miss Jocelyn rings the bell a second time, and pulls down the handle with a vigour that shows that this time she will have it answered, or like the 30,000 Cornish men will know the reason why." This pardonable anxiety is caused by the non-arrival of 'Miching Mallecho' from the publishers. When it does make its appearance the reader feels that Miss Broughton does not provide all the situation might seem to offer. Little interest is awakened in the fortunes of the book and their effect on Miss Jocelyn and her surroundings, though they are the sum and substance of the story. At first curiosity is aroused, then, as the reporters say, nothing "transpires"—at least of an exciting kind. Other interest there is of an incidental sort. We may venture to mention that, as a rule, Miss Broughton's young women are not conspicuous for self-control and dignity. Compared with those of many of her predecessors, however, Miss Jocelyn's manners really have something of the repose that distinguishes, not, perhaps, the Vere de Vere family, but ordinary human nature. Lesbia, a frisky matron, acts as a counterfoil to her staidness. If she has not all the rollicking self-abandonment and "rompishness" of Miss Broughton's earlier heroines, it is not for the want of trying. Tears, chaff, poutings, are all in her repertory, as well as the use of crystal balls, divining-rods, and the modes of the moment generally. She whiles away an evening with a "mud student" from the Agricultural College in innocent horseplay, ending in a mutual pursuit, in a blindfold and shoeless condition, across the room and over and under the billiard-table. There are some more types, and plenty of repartee, clever or

merely flippant. 'A Beginner' has upon it most of the marks of ephemeral literature, but also on every page the signature of Miss Broughton, and not another.

My Dead Self. By William Jameson. (Chatto & Windus.)

THE reader should sit down to 'My Dead Self' in a listless, uncritical mood; not particularly anxious for a novel, expecting nothing, quite ready to draw another blank in the lottery of the circulating library; and then we can promise him that he will like it. This would not happen with a worthless book. There is plenty of fiction in regard to which one can say, Blessed is he that expecteth nothing. But Mr. Jameson will reward the reader who does not anticipate the highest art, the most energetic strain, or the most delicate fancy. He tells a convict's story in a spirit of wholesome optimism—the story of a bank manager who has gone wrong through speculation, and who rises from his dead self to higher things. "Fourpenny Bit," as his friends call him, because he has changed names at Portland with a man named Silver (one amongst several improbabilities in the story), holds up his head as a boardman, and as an outdoor tradesman in Whitechapel Road; and he has the good fortune to fall in with a theosophic colonel, under circumstances which would justify any man in considering that he had a special Providence all to himself. His adventures are full of interest and sentiment, though somewhat matter-of-fact in their narration. Mr. Jameson may write a better novel, but it will be enough if he never writes a worse.

The Sailor of the Istar. By El Jady. (Griffith, Farran & Co.)

HALF romance and half dry chronicle of recent events in Tonga, 'The Sailor of the Istar,' stiff and stilted as some portions of the narrative are, is not without the special kind of interest which should attach to everything in the shape of fiction. Many a reader may pick up in this volume a few ideas on Fijian politics and characteristics who would not think of seeking for prosaic information in a book which professed to inform. But with a little more art "El Jady" might have conveyed all her facts under a decent cloak of romance, whereas she seems rather to give us our facts and our fiction in slices. It may be taken for granted that the author is a woman—not that women are more apt to spell incorrectly than men, or that women never understand the laws of a game, but from cumulative internal evidence. Here is a billiard puzzle which may perplex any one who is accustomed to handle a cue:—

"Bless my soul, Lorna! that's a stroke of seven you've made. A capital hit! Red in left-hand pocket, three; cannon off spot into right pocket; and here I am left with both in baulk."

It should be added that the purely romantic pages of the story are both brightly and tenderly written.

A Threefold Mystery: a Tale of Monte Carlo. By Constance Serjeant. (Stock.)

SILLINESS in novels is often aggressive, but occasionally pathetic; and the silliness of

'A Threefold Mystery' is pathetic enough to disarm a Bludyer. "I kiss Cissy, and Bee does the same, and then we go to our room and dress"; this is a fair sample of the artless prattlings with which Miss Serjeant entertains her readers. The *dénouement*, in which the ex-gambler and would-be suicide reappears in the character of a "wonderful preacher," is strangely ludicrous.

CANADIAN HISTORY.

The History of Canada, by William Kingsford (Toronto, Rowse & Hutchinson; London, Kegan Paul & Co.), is now in its sixth volume. The historian maintains the high level to which he rose at the outset, and each succeeding volume justifies our forecast when the first appeared. The present one is even more interesting than some which preceded it. This is partly because the principal topics are of great historical interest. Among them are the siege of Quebec by Montgomery and the unfortunate expedition under Burgoyne. Mr. Kingsford makes it clear that if Carleton had been in Burgoyne's place the capitulation at Saratoga would not have occurred, while he emphasizes what other writers have said about the possibility of Burgoyne saving his army if he had been strong-minded enough to retreat when to advance meant ruin. Carleton, as well as Burgoyne, was one of Lord George Germain's victims. We commend the volume to every student of North American history, and we shall quote a few sentences which are as just as they are well written:—

"Carleton will ever retain one of the first places in Canadian history. The work he performed remained after him. It was he who in a great measure laid the foundation for the Quebec Act, on the broad ground of rendering justice to the new subjects.....It was administered by Carleton with judgment and moderation, and he was enabled to set at defiance the clamour of discontent with which the English-speaking minority had assailed Murray. Not the least striking feature in his character is the dignity with which he met the insolent persecution of Lord George Germain. Carleton's government remains to us to show what can be achieved in difficult circumstances by a man sustained by high principle and a sense of duty. He offers to us an example for imitation in every respect by his patriotism, his untiring zeal in the fulfilment of his duty, by his private integrity and worth, unaffected by narrowness of spirit, and what is often the bane of great powers, fanciful, unpractical theories."

MR. DOUGLAS BRYMNER's *Report on Canadian Archives for 1893* (Ottawa, Dawson) is fifty-nine pages in length and full of matter. He is as painstaking in this report as in those which have preceded it. The period treated is the beginning of the century, when Canada was in a formative condition. Some alarm was felt lest the French Canadians would display their sympathy with France, when that country was at war with our own. General Hunter, who was then Lieutenant-Governor of Upper Canada, was able to report as follows in September, 1804, to Mr. Merry, British Minister at Washington:—

"I must in justice to the Canadians observe, that the state of the country has never been more tranquil, and the deportment of the people throughout the Province more apparently loyal than it is at the present moment, and the knowledge I have of the character of the Canadians, who are naturally a very quiet people and much attached to their homes, leads me firmly to believe that they never would be induced to dispose of their cattle and horses for the purposes mentioned by Wing."

This Wing was a Canadian settled in the State of New York who had concocted a story about his countrymen. The attack upon Canada which the French meditated was averted by the defeat of the French navy. The country was prepared for defence, and the inhabitants, among whom the French element was well represented, contributed large sums for the purpose. The details and extracts given in this volume must

prove of great service to the student who makes a careful study of Canadian history.

SHORT STORIES.

A Protégée of Jack Hamlin's, &c. By Bret Harte. (Chatto & Windus.)—While none of these six stories equals some of the author's earlier work, they are in themselves excellent, and if any other name were on the title-page would be especially remarkable. Here there is no opportunity for the pathetic gift of which the author has shown himself so distinguished a master; but, on the other hand, in the first four stories he has ample scope for displaying that kind of humour which, in its genuine form, is almost confined to American writers, and to a few of them. The dry, imperturbable American, sarcastically cynical, yet tender-hearted and unexpectedly ready for every emergency, has become almost proverbial; but Mr. Bret Harte is one of the few who can describe him without exaggeration. Jack Hamlin in the first story and Bill in the second are delightful examples of this genuine article, and the next two stories have slighter sketches of the same character. 'A Protégée of Jack Hamlin's' is the most ambitious story in this volume, and, on the whole, it is the best; the incongruous situation in which the *roué* finds himself when playing the rôle of heavy father is described with excellent feeling, and the tragic ending is made the more impressive by its delicate treatment. 'The Heir of the M'Hulishes' depends for its fun on the way in which the canny Scot outwits the astute American, and the irrelevance of the American girl's appearance may be excused for her amusing talk. 'The Mystery of the Hacienda' is a pretty ghost story, but 'An Episode of West Woodlands' has hardly enough distinctness to make it successful; it seems as if it were a slice taken out of a longer story, and, as it stands, it is almost a defect in an otherwise pleasant collection.

Our Manifold Nature. By Sarah Grand. (Heinemann.)—This book shows a terrible falling off from 'The Heavenly Twins,' which, in spite of obvious temptations, steered commendably clear of the vice of preaching; but of these six stories the three bulkiest are really little more than tracts, exhibiting all the splendid disregard of probability and the irritating attitude of superiority which characterize that form of instruction. Of course tracts have their uses, and there can be no legitimate objection to their production; but then their authors should not write pretentious prefaces to draw attention to the art of their performances. We do not profess, even after two perusals of the preface, exactly to understand what Sarah Grand's views on the art of novel-writing are, but from one statement which is intelligible we entirely dissent: she falls foul of some critics who have very properly objected to her first story that it is "melodramatic and utterly impossible," and ventures to put up the absurd plea that all the facts in the story actually occurred in real life. This may very possibly be true, and all that can be said is that Sarah Grand has either not understood the facts and has given them a wrong complexion, or has omitted some facts which materially affect the issue. The lady who wears tight stays, and whose nose gets red in consequence, may very possibly have committed suicide, but if so Sarah Grand has not understood her character: at any rate, she has not made her fate appear probable to the reader. In the same way the nobleman in the second story is perfectly absurd. A man who has been in polite society and has lived the life of a man of the world could not behave in the fatuous and insufferable manner that the author represents; in her possibly laudable desire to expose the foibles of a man about town she exaggerates his defects, and so entirely spoils the effect of the picture, even from her own point of view. 'Ah Man' and 'Boomellen,' where the didactic ten-

dency is less obvious, are far more successful. The first is an amusing sketch of a strong-minded and devoted Chinese, while the second is a really powerful picture of the half-idiotic son of an old Irish family. If Sarah Grand would only stick to pictures like these and those of the Twins, and would avoid obtruding the observer in the first person singular, she might still retain the position she secured by 'The Heavenly Twins.'

My Two Wives, and other Stories. By George R. Sims. (Chatto & Windus.)—It has been stated that there is a certain class of readers who consider Mr. Sims "like Dickens, only more refined," and they doubtless will hail the present volume with appropriate satisfaction. It is true that here there is only one story, 'That Act of Parliament,' which the utmost ingenuity could torture into a resemblance to the inferior author, and that is distinctly the best in the book; for the ill-used waiter is decidedly amusing, and Mr. Sims is certainly read to better advantage when he deals with the low comedian than when he soars to the higher flights of melodrama or sentimentalism. Nevertheless, it cannot be denied that Mr. Sims has the somewhat rare gift of making the most of his subject. In all these stories, though the motives are commonplace enough and the sentiment is cheap, one feels that the author has produced exactly the effect he desired, and that no point is missed from lack of directness and lucidity of statement; and after all it is no mean thing in England to be able to write a book which reminds one of the French chroniclers of "faits divers."

The Hon. Stanbury, and Others. By Two. "Pseudonym Library." (Fisher Unwin.)—Of the two authors of this little trio of stories, the one who writes the first two over the signature C. certainly shows the more talent. The last story, like the others, is of a lugubrious nature, but it is more diffuse and less direct and pointed than a short story should be, so that, though the heroine's fate is really the most sad of all, she arouses less of the reader's sympathy. 'Poor Miss Skeet,' by C., treats with much originality of an old maid, whose lonely estate is to some extent consoled by the sight of the Apollo Belvidere and the Antinous in the Vatican. The subject is a little difficult, but it is handled with great delicacy, and the rather vulgar remarks of the narrator's wife enhance the pathos of poor Miss Skeet's enthusiasm. This is the best story; but 'The Hon. Stanbury,' showing how a man may find salvation in a ballet dancer, has considerable humour and an affecting conclusion. The "Pseudonym Library" has succeeded in more ambitious books than this, but of the quite slight and unpretending volumes this is among the best.

OUR LIBRARY TABLE.

In his *Life of Benito Juarez* (Remington & Co.) Mr. Ulick R. Burke has managed to compress as much as most English readers will care to know respecting the late constitutional President of Mexico and the country he saved from anarchy. During fifty years of this century the name of that republic was almost synonymous with disorder and disgrace; civil war and brigandage were rife, and, strange as the statement may seem, the annexation of Texas by the United States, although morally indefensible, was really a blessing in disguise. For the Apache and other horse-riding Indians had for some time been distinctly pressing the Mexicans southwards from the Rio Grande del Norte, and their systematic raids for the purpose of carrying off white women were resulting in the production of a dangerous race of half-breeds, brought up as fierce nomads, and endowed with all the evil qualities of both races. The iniquities of Santa Anna furnished an excuse for invasion by the United States, and after the appro-

priation of Texas the Indians found themselves pressed upon by white men of a sterner mould. The introductory portion dealing with the independence of Mexico and the American aggression is very well written, though there is a slip in stating that the taking of "Monterey in California (September 23rd, 1846)" was a serious victory. The little *presidio* of that name on the west coast had surrendered to Commodore Sloat in the previous July, and its capture was of no importance at the time; it was the strongly fortified town across the Rio Grande which, under General Ampudia, resisted for three days the attack of those gallant Marylanders whose names live in the stirring lyric:—

With Ringgold's spirit for the fray,
With fearless Lowe and dashing May,
With Watson's blood at Monterey.

But while Northern Mexico was given over to intrigue and warfare, there was a man in the extreme south-west of the country who was making a reputation as a model ruler in his native state of Oaxaca, on the shores of the Gulf of Tehuantepec. Born in 1806, Benito Juarez was a pure Indian; but under this comprehensive term are included races which differ as widely as the Rajput does from the Cingalese in our Eastern empire, and Juarez belonged to the nation of the Zapotecs, who had bravely resisted Toltec, Chichimec, and Aztec, and even under the Spaniard might be defeated, but were never enslaved. Their capital and sacred city, Mitla, still contains the ruins of a palace worthy of comparison with Palenque or Uxmal, and Viollet-le-Duc goes so far as to say that "the monuments of the golden age of Greece and of Rome alone equal the beauty of the masonry of this great building. The facings dressed with perfect regularity, the well-cut joints, the faultless bends, and the edges of unequalled sharpness, bear witness to knowledge and long experience on the part of the builders." From the indomitable yet highly cultivated founders of this city was Juarez descended, and, although his early life was that of an Indian peasant, he gradually worked his way upwards through the seminary, the institute, the law courts, and the Congress, until, in 1847, he was elected the constitutional governor of his native state, which he ruled wisely and well until 1852. Arrested by the usurping Dictator, Santa Anna, he managed to escape to the United States, from which he returned in 1855 to take office in the new Liberal cabinet as Minister of Justice and Religion. Henceforth he became involved in an unceasing struggle with the clerical party, which declared open war against him when, as Vice-President of the Republic, he legally became President on the abdication of Comonfort at the end of 1857. For three more years he held his own against Miramon and Zuloaga; in 1861 he entered the capital in triumph; and then came the episode of the squabble over the Mexican debt, followed by the armed intervention of England, Spain, and France. How the three powers disagreed, and how France alone remained on Mexican soil—to bring in the unfortunate Maximilian, and afterwards to abandon him—is matter of recent history, and is, we think, very fairly told by Mr. Burke. The savage manner in which the French carried on the war is shown by the verbatim order of Bazaine as given by his apologist M. Duvernois, in which the Marshal enjoins that no prisoners are to be made, and every one taken with arms is to be shot. Subsequently (on October 3rd, 1865) Maximilian issued that most sanguinary decree in which it was ordained that any man belonging to the National army, and assisting it with warning, notice, arms, food, or horses, should be put to death within twenty-four hours; and, but for this, there can be no doubt that his life would have been spared after his capture at Querétaro. It must be remembered that this decree was not a mere *brutum fulmen*, but quite the contrary; on October 22nd General Arteaga,

Brigadier-General Salazar, three colonels, and a number of officers of lower grade were shot in cold blood. Yet, in spite of all the tremendous provocation to reprisals, there is ample evidence from the Princess Salm-Salm and others that every opportunity was given to Maximilian to effect his escape, but he was infatuated with the belief in his immunity, and justice was obliged to take its course. Even at the last moment the dignified courtesy of Juarez to the interceding princess, as well as to the wife of Miramon, is worthy of the highest praise. In 1872 the best president that Mexico or any other Spanish-American republic ever possessed died in harness, regretted by a nation, because, "undaunted by fierce opposition, undismayed by constant danger, unshaken by enormous temptation, he set Law above Force." Mr. Burke has done well in writing the history of such a man.

MISS EDWARDS has taken to heart some of our criticisms on her first volume of *France of To-day* (Rivington, Percival & Co.), but unluckily the second part, which we have on our table, is not particularly readable. Scientific agriculturalists will doubtless value her technical knowledge of manures used in certain regions, as shown in the following and other passages: "Other manures used are the scoria of dephosphated metals, alluded to in a former page, also Kainite, a German product, consisting of sulphate of potassium and magnesia," &c. The book is prefaced with an extract from a private letter from Mr. Frederic Harrison, informing Miss Edwards that she is "our first living authority on France." As Mr. Harrison's distinction is not as an agriculturalist, we suspect that he attached some occult significance to the personal pronoun "our." The idea which, however, Miss Edwards evidently wishes to be conveyed by the printing of the testimonial is that she is the first British authority on France—an opinion which, putting her work above that, for example, of an accurate and impartial writer of good English like Mr. Hamerton, we cannot subscribe to. The best conceived portion of the book is relegated to the appendix, in which the author essays to summarize French progress under the Republic; but here again an excellent idea is ill carried out. We once heard it said that there is internal evidence in Miss Edwards's works that she has never been in France, and she certainly tries to disguise the fact that her knowledge comes from personal observation, even in this appendix devoting pages to second-hand extracts from old Paris correspondence printed and read long ago in London journals. The impression left by a perusal of the book is one of regret that a writer who has evidently enjoyed unusual opportunities of studying the country should have so little faculty for imparting her knowledge. Miss Edwards might do well to secure a good collaborator, who can write English, to verify and arrange in attractive order her masses of confused information.

Count Cavour and Madame de Circourt: some Unpublished Correspondence, edited by Count Nigra (Cassell & Co.), is a bad title for letters that have already been published on the Continent. The letters are readable, but they cannot be said to add much to our knowledge of Cavour. Mr. Butler's translation is of unusual excellence, and the publishers ought to deem themselves fortunate in securing his aid. Such scholarly work is not common among English translators.

MR. LANG's criticisms of *Woodstock* in the introduction to the Border edition of that romance are sensible and to the point. His annotations are good, but not numerous. Perhaps a better quotation than that given in his first note, regarding the habit of carrying small Bibles, would have been from the career of Selden, who tormented the Presbyterian ministers by telling them that "in your little

pocket may be volumes—Mes Bétrot the D show

A which be exp pleasant choly MES prints by M and I writer Barra son L by M ing, b Elder of Da

WE sopher, J. H. the E Phelps Middl (Macn and I Dravi Farrar (Meth (Wells by N. ing of Philo printe Sonnet Mamn Howel J. Mc the N land (by G. Life, Some Pulpit Poetry Dixon by A cione e Treven storica (Arian listisch (Leipzig et sat Clédat della 1893 dani, New Hymn Olden Supple lignon, —Shan —The a Cart in W7 —and ment,

Allon (by Bennett Cheetha the Controv of it Pfielder 2 v

pocket bibles with gilt leaves.....the translation may be thus, but the Greek or the Hebrew signifies thus." Mr. Hole is the illustrator of these volumes, which do Mr. Nimmo great credit. —Messrs. A. & C. Black have printed *The Betrothed* and *The Highland Widow* together in the Dryburgh edition. Mr. Hindley's designs show a good deal of cleverness.

A Book of the Heavenly Birthdays (Stock), which E. V. B. has compiled with the skill to be expected of her, is an anthology that will be pleasing to many readers. The gentle melancholy that pervades it should prove acceptable.

MESSRS. MACMILLAN have sent us neat reprints (each in one volume) of *The Second Son*, by Mrs. Oliphant, and *A Country Gentleman and his Family*, by the same indefatigable writer; and also of Mr. Archibald Forbes's *Barracks, Bivouacs, and Battles*.—Messrs. Sampson Low & Co. have reprinted *A Strange Voyage*, by Mr. Clark Russell, and *Weighed and Wanting*, by Dr. Mac Donald. —Messrs. Smith & Elder have published a cheap edition (the tenth) of *David Grieve*; but the type is too small.

WE have on our table *A History of Philology*, by Dr. W. Windelband, translated by J. H. Tufts (Macmillan).—*The Beginnings of the English Romantic Movement*, by W. L. Phelps (Boston, U.S., Ginn).—*An Old and Middle-English Reader*, by G. E. MacLean (Macmillan).—*The Principles of Chess in Theory and Practice*, by J. Mason (Cox).—*Infants' Drawing Books*, Books IV. and V. (Griffith & Farran).—*Meteorology*, by H. N. Dickson (Methuen).—*Rosemary Lane*, by P. M. Notrad (Wells Gardner).—*The Auld Scotch Preceptor*, by N. Dickson (Glasgow, Morison).—*The Wooing of Osyth*, by K. T. Sizer (Jarrold).—*Life's Philosophy*, by A. S. Cody (New York, privately printed).—*Wayside Music, Lyrics, Songs, and Sonnets*, by C. H. Crandall (Putnam).—*A Mammal, a Poem*, by J. E. Howell (New York, Howell Publishing Co.).—*Doorside Ditties*, by J. Morison (Blackwood).—*Truth in Story*, by E. Hodder (Hodder Brothers).—*The Story of the New Gospel of Interpretation*, by E. Maitland (Lamley).—*One Fold and One Shepherd*, by G. Trobridge (Speirs).—*The Transfigured Life*, by J. R. Miller, D.D. (S.S.U.).—*Some Recent Contributions to the Unitarian Pulpit*, by J. W. Brown (Sutton).—*English Poetry from Blake to Browning*, by W. M. Dixon (Methuen).—*La Vie Humaine: Vêrâne*, by A. Pianelli (Paris, Joure).—*L'Educazione fisica della Gioventù*, by A. Mosso (Milan, Treves).—*Studi di Storia antica e di Topografia storica*, by Dott. Gabriele Grasso, Part I. (Ariano, Appulo-Irpinio).—*Ein individualistischer Pessimist*, by Dr. S. Rubinstein (Leipzig, Edelmann).—*La Poésie lyrique et satirique en France au Moyen Age*, by L. Clédat (Paris, Lecène & Oudin).—*Giornale della Società Asiatica Italiana*, Vol. VII., 1893 (Rome, Loescher).—and *Rumori Mondani*, by G. Negri (Milan, Hoepli). Among New Editions we have *The Epistles and Hymn of St. Patrick*, edited by the Rev. T. Olden (S.P.C.K.).—*The Roman Missal and Supplement* (Washbourne).—*The Catholic Religion*, by the Rev. Vernon Staley (Mowbray).—*Stammering*, by E. Behnke (Fisher Unwin).—*The Monastery of the Grand Chartreuse*, by a Carthusian Monk (Burns & Oates).—*The Girl in White, and other Stories*, by A. Deir (Stock).—and *Sprains, their Consequences and Treatment*, by C. W. M. Moullin (Lewis).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Allon (H.). Pastor and Teacher, the History of his Ministry, by Rev. W. H. Harwood, cr. 8vo. 6/6 cl.
Bennett's (W. H.). The Book of Chronicles, cr. 8vo. 7/6 cl.
Cheetham's (S.). History of the Christian Church during the First Six Centuries: Early Period, cr. 8vo. 10/6 cl.
Controversy of Zion (The), being the Miscellaneous Works of the late T. W. Christie, 8vo. 5/6 cl.
Pfeiderer's (O.). Philosophy and Development of Religion, 2 vols. cr. 8vo. 15/ net, cl.

Practical Statutes of the Session 1893, with Notes, &c., Part 2, edited by J. S. Cotton, 12mo. 4/ cl.
Wright's (E. B.). The Law of Principal and Agent, 8vo. 18/ cl.

Fine Art and Archaeology.

Illustrated Archaeologist, a Quarterly Journal, edited by J. R. Allen, Vol. 1, cr. 4to. 12/6 cl.
Royal Academy Pictures, 1894, 4to. 7/6 cl.

Poetry and the Drama.

Clough's (A.) Poems, Selections from, 12mo. 2/6 net, cl.
Parker's (G.) A Lover's Diary, Songs in Sequence, 12mo. 5/ cl.
Tollensche's (B.) The Early Bird, and other Drawing-Room Plays, cr. 8vo. 2/6 cl.
Veel's (M. C.) The Fairest of the Angels, and other Verse, 12mo. 3/6 cl.

Music.

Ehrlich's (A.) Celebrated Pianists of the Past and Present Time, with Portraits, cr. 8vo. 7/6 cl.

Political Economy.

Rae's (J.) Eight Hours for Work, cr. 8vo. 4/6 net, cl.
Taylor's (R. W. C.) The Factory System and the Factory Acts, cr. 8vo. 2/6 cl.

History and Biography.

Loftus's (Lord A.) Diplomatic Reminiscences, Second Series, 2 vols. 8vo. 32/ cl.
Men of Achievement: Statesmen, by N. Brooks; Explorers and Travellers, by A. W. Greely, cr. 8vo. 8/6 each, cl.
Stevens's (C. E.) Sources of the Constitution of the United States, cr. 8vo. 6/6 net, cl.

Geography and Travel.

Cole's (G. A. J.) The Gipsy Road, a Journey from Krakow to Koblenz, cr. 8vo. 6/ cl.
Douglas's (R. K.) Society in China, illus. 8vo. 16/ cl.
Prior's (H.) Ascents and Passes in the Lake District, with Map, &c., 52mo. 2/6 roan.
Tristram's (H. B.) Eastern Customs in Bible Lands, cr. 8vo. 5/ cl.

Philology.

Edipus at Colonus, translated by A. C. Auchmuty, 2/ swd.
Stoffel's (C.) Studies in English, First Series, 8vo. 7/6 cl.

Science.

Adler's (H.) Alternating Generations, a Biological Study of Oak Galls and Gall Flies, illus. cr. 8vo. 10/6 net, cl.
Bouchard's (C.) Lectures on Auto-intoxication in Disease, cr. 8vo. 10/ cl.
Bower's (P. O.) Practical Botany for Beginners, 12mo. 3/6 cl.
Dutton's (J.) Domestic Hygiene, cr. 8vo. 2/ cl.
Senn's (N.) Syllabus of Lectures on the Practice of Surgery, cr. 8vo. 10/ cl. limp.
Trimble's (H.) The Tannins, a Monograph of the Vegetable Astringents, Vol. 2, cr. 8vo. 10/6 cl.

General Literature.

A. L. Register of Summaries, No. 94, folio, 5/ cl.
Anglers' Evenings, cr. 8vo. 6/ cl.
Cardella's (G.) The Perfect Way of Honour, 3 vols. 31/6 cl.
Emerson's (P. H.) Welsh Fairy Tales and other Stories, 2 cl.
Evans's (G. D.) The Non-Commissioned Officer's Guide to Promotion, cr. 8vo. 2/6 cl.
Gerard's (D.) The Rich Miss Riddell, cr. 8vo. 6/ cl.
Golden Thoughts for Noble Men and Women, selected by M. M. Bradwell, 18mo. 2/6 net, cl.
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Hunter's (P. H.) James Inwick, Ploughman and Elder, 3/6 cl.
Jokai's (M.) Eyes like the Sea, translated by R. N. Bain, 6/ cl.
MacCunn's (J.) Ethics of Citizenship, cr. 8vo. 4/6 net, cl.
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Middlemass's (J.) The Mystery of Clement Dunraven, 3 vols. cr. 8vo. 31/6 cl.
Oliphant's (Mrs.) The Prodigals and their Inheritance, 2 vols. cr. 8vo. 21/ cl.; The Second Son, cr. 8vo. 3/6 cl.
Parker's (G.) The Translation of a Savage, cr. 8vo. 5/ cl.
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Read's (T. B.) Reginald Cruden, cr. 8vo. 5/ cl.
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Wilkinson's (S.) The Great Alternative, a Plea for a National Policy, 8vo. 7/6 cl.
Yeu's (N.) His Wife by Force, cr. 8vo. 3/6 cl.

FOREIGN.

Theology.

Belsheim (J.) Codex Vercellensis: Quatuor Evangelia ante Hieronymum Latine translata, 5m. 70.

Fine Art.

Chamberlayne (T. J.) : Lacerime Nicossienes, Vol. 1, 22fr.
Rivoli (Duc de) : Les Missels vénitiens, Part 1, 30fr.

Bibliography.

Papadopoulos-Kerameus (A.) : Hierosolymitica Bibliotheca, Vol. 2, Parts 1 and 2, 30m.

Philosophy.

Binet (A.) : Introduction à la Psychologie, 2fr. 50.
Brunschvicg (E.) : Spinoza, 3fr. 75.
Godfrenaux (A.) : Le Sentiment et la Pensée, 5fr.
Pillon (F.) : L'Année philosophique, 5fr.

History and Biography.

Cogordan (G.) : Joseph de Maistre, 2fr.
Fabre (J.) : Jeanne d'Arc Libératrice de France, 3fr. 50.
Fabre (J.) : Le Mois de Jeanne d'Arc, 3fr. 50.
Gorce (P. de la) : Histoire du second Empire, Vols. 1 and 2, 16fr.
Martine (P.) : Histoire du Monde oriental dans l'Antiquité, 3fr. 50.
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Souvenirs de Guerre du Baron Sérurier, 3fr. 50.
Spuller (E.) : Figures disparues, 3fr. 50.

Geography and Travel.

Jacollot (L.) : Voyage au Pays des Jungles, 4fr.
Verschuor (G.) : Voyage aux trois Guyanes et aux Antilles, 4fr.

Philology.

Topolovsek (J.) : Die baaskoslavische Sprocheinheit, Vol. 1, 8m.

Science.

Behring : Die Bekämpfung der Infektionskrankheiten, 12m.
Schaumann (O.) : Zur Kenntnis der Bothriocephalus-Anämie, 8m.
Sommer (R.) : Diagnostik der Geisteskrankheiten, 8m.

General Literature.

Bataille (A.) : Causes criminelles et mondaines, 3fr. 50.
Benoit (C.) : La Politique, 4fr.
Ohnet (G.) : Le Droit de l'Enfant, 3fr. 50.
Xanrof : L'Amour et la Vie, 3fr. 50.

LADY GRANVILLE'S LETTERS.

I SHALL be glad if you will allow me, as one of the very few now living who really know anything about the person so mysteriously alluded to in one of the Countess Granville's recently published letters (vol. i. p. 98), to correct the gross and unwarrantable misrepresentations concerning her, which have given no little pain to her surviving relatives. After a somewhat ill-natured sneer at Madame de Staël's evident affection for this "grenadier in petticoats," as the Countess so elegantly calls her, she goes on to inform her correspondent that "she was the daughter of a clergyman," &c. Now, in the first place, this cherished companion of Madame de Staël was not the daughter of a clergyman; and as to the rest of the story, it is quite true that her name had been in some way mixed up with certain events which had taken place many years before, indicative of the romantic spirit of a warm-hearted girl, little more than twenty years of age, who sacrificed herself on the altar of friendship in order to save a person most unworthy of her chivalrous heroism—in short, that she was the dupe and victim and voluntary scapegoat for the sin of an artful and designing woman.

I have said enough, I think, to convince any candid reader that the statements thus ignorantly and recklessly made by Lady Granville—however excusable in a private letter, doubtless intended for no eyes but those of the sister to whom it was written—ought never to have been printed. Again, personal appearance may be thought a matter hardly worth notice; but even here Lady Granville seems to show but little regard for facts; she tells of "an immense fierce-looking girl, with a head of straight black hair," &c. Unfortunately for Lady Granville's story, there is something much stronger than mere probability to condemn it, for there is a portrait yet in existence, painted on ivory by one of the most eminent miniature painters of the day—Miss Charlotte Jones—in which Miss — is represented with blue eyes, light brown hair, and a very sweet expression of countenance, as far as possible removed from "fierce-looking."

Further, as to her intimacy with Madame de Staël: something of this may be gathered from more than one of the many books which bear upon the history of her life (Sismondi, Stevens, &c.); but the origin of it is known to few, and certainly has never been made public. The acquaintance was first made at the house of a banker in Geneva (a friend of Necker, the famous financier), who had married one of her sisters. This acquaintance with Necker's illustrious daughter soon ripened into an attachment which was yet more firmly cemented when, at great personal risk, this young lady rendered invaluable assistance to her distinguished friend by aiding her to escape from Coppet when the agents of Bonaparte were known to be on their way thither to make her a prisoner. The story of her devotion to Madame de Staël in her last days is well known, who on her deathbed confided her infant son by M. de Rocca to the care of her friend, who faithfully fulfilled the trust, and acted towards him as a mother, and was beloved by him as such, while from that time she resided entirely with the De Broglie family till 1834, when she died in Paris, at the house of the Duc, who had married Madame de Staël's only daughter. Miss —'s piety, her

devotion to the sick and poor, especially during the period of the cholera, were well known, winning for her the love and esteem of a large circle of friends, including royalty; for the King Louis Philippe, on the occasion of her brother (an English officer) being presented at Court, singled him out in order to express to him his regret at "the loss of one of the best friends he ever had."

By desire of the family, she was buried in their own vault at Broglie. VERAX.

THE BOOKSELLERS' TRADE DINNER.

I AM not concerned in defending Mr. Joseph Shaylor from the protests made against his letter by correspondents whose communications appeared in your issue of the 28th ult. Mr. Shaylor is quite competent to defend himself. But I do feel called upon to protest against the charges brought against the Booksellers' Provident Institution and its management, for the good and sufficient reasons that I have been for about thirty years a member, and for more than one-third of that time a director of the Institution.

Your correspondent Mr. Edward North makes the grave charge against the B.P.I. that it cannot be considered as representative of more than a small proportion of the trade. This is not the fault of the Institution, but rather of those who, to my certain knowledge, have for long years vilified and vituperated it and its management. Mr. North wishes the Institution to be conducted on what he terms business principles, which, I suppose, means that each member is to get something out of the funds of the concern in proportion to what he puts in. On the other hand, it seems to me that the principle on which the Institution is conducted is the right one. I have had for years the privilege of seeing the vast amount of good that has unostentatiously been effected by the members of its Relief Committee, with the cordial sanction of the whole body of directors. I have had the great pleasure and happiness of witnessing the ungrudging liberality of the directors to all deserving objects of relief in so far as the funds at their disposal will permit. If Mr. North will be good enough to take my word for it, he will no longer be in doubt that, should he become a member, he may rely with confidence on the Institution to relieve him to the utmost of its ability if misfortune unhappily overtake him. I can with confidence affirm that few institutions of the kind have conferred more substantial benefits on their members in times of trouble (at so little outlay on their part or in the expenses of its administration) than has the Booksellers' Provident Institution.

If Mr. North were a member of the Institution he would know that the whole question of putting money into the Institution and knowing exactly what *everybody* was going to get out of it was threshed out years ago.

With regard to the London Booksellers' Society and its meeting, the report of the proceedings certainly seemed to show a desire to coerce the publishers, and to extort from them more discount. To the principle of putting a stop to the giving away of discounts to the public no sane member of the trade can object; but, with an experience of the trade of forty years, I venture to doubt if Mr. Truslove's belief be well founded. I was under the impression that discount bookselling, as it is termed, was commenced by two or three firms only, and that, the question having been arbitrated upon in favour of the discount booksellers, the rest of the trade were forced to give way. If this were so, how can the publishers suppose that the pledge of the bulk (not all) of the trade will now avail to stop underselling?

By all means let the retail trade individually and collectively pledge itself to stop underselling, and then let it approach the publishers

with a view to joint action on the part of all publishers and booksellers to stop this evil, which threatens to ruin, morally as well as pecuniarily, the bookseller, to whom I venture to think the public owe so much.

J. LORRAINE HEELIS.

SOCKET v. SOT.

6, Gray's Inn Square, April 22, 1894.

IN a notice of Mrs. Gomme's 'Traditional Games of England,' &c., in the *Athenæum* of April 14th, I see an old familiar nursery rhyme quoted in a distressingly modern guise. In my nursery, more than sixty years ago, our version was:—

Who comes here?—
A grenadier.—
What do you want?—A pot of beer.—
Where's your money?—I've forgot it.—
Get along, you drunken socket.

The rhyme, or assonance rather, of the concluding couplet proves, I think, that we had the true text; but some modern editor, I suppose, didn't know the word "socket," so he altered it to "sot," and then, of course, had to change the preceding line. Stubbes, in his 'Anatomic of Abuses,' 1583, did know the word, and he tells us, in his chapter 'Of Musick in Ailgna,' &c., of "suche drunken sockets and bawdye parasites as range the Countreyes, ryming and singing of vncleane, corrupt, and filthie songs in Tauernes, Ale-houses, Innes," &c.

P. A. DANIEL.

*** Mr. Daniel's version is, perhaps, the more ancient form (it is a pity he does not say in what part of the country he heard it); but it does not follow that the version we gave was the work of "some modern editor, who did not know the word 'socket,' so he altered it to 'sot'"; for, to our knowledge, it was in use in Durham and Yorkshire fifty-seven years ago, and at that time "modern editors" did not concern themselves much about such things, and folk-lore rhymes were left to take care of themselves. By the way, Mr. Daniel's "drunken socket" comes curiously near a North-Country term of good-humoured contempt, "Get along, you drunken little candlestick!"

'ENGLISH BARDS AND SCOTCH REVIEWERS.'

THE bibliography of this satire wants looking after. The following note in a recent second-hand catalogue caused me to examine my copy of the "third edition":—

"English Bards and Scotch Reviewers, a Satire by Lord Byron, 8vo, half calf neat, portrait inserted, third edition, scarce. James Cawthorn, 1810.

"This is a third edition to an ordinary observer; the title-page is certainly dated 1810, but the water-marks in the paper are dated 1818, showing that the book was printed eight years before the paper was made."

My copy answers to this description, except as regards the water-mark, which is dated two years earlier, "Allnutt, 1816." The printer is "T. Collins, Harvey's Buildings, Strand, London."

The story of 'English Bards' as told in Moore's 'Life of Byron' shows that before Byron returned to England in the summer of 1811 a fourth edition had been published; that Byron prepared a fifth edition, which, at the instance of Rogers, he suppressed*; and that in September, 1814, Byron, hearing from Cawthorn that 'English Bards' was being published in Ireland, requested Murray to endeavour to stop this piracy. In a letter to Murray dated "Ravenna, 16th Feb., 1821," Byron writes:—

"In the Letter on Bowles.....after the words 'attempts had been made' (alluding to the republication of 'English Bards') add the words, 'in Ireland'; for I believe that English pirates did not begin their attempts till after I had left England the second time [April, 1816]."

* One copy escaped destruction, and from it the text in Murray's collective editions of Byron's works is printed. The editor seems to have been unaware of the existence of two "fourth" editions, or of the spurious "third." See one-volume edition, 1837, p. 420, note.

In the letter to Murray ('On Bowles's Structures') Byron says it is

"no fault of mine that it ['English Bards'] has ever been republished. When I left England in April, 1816.....almost my last act, I believe, was to sign a power of attorney to yourself to prevent or suppress any attempts (of which several had been made in Ireland) at a republication."

Byron had forgotten that such attempts were not confined to Ireland, for within a month of his departure Murray had occasion to seek an injunction against Cawthorn! At Sotheby's on May 1st (or 2nd), 1888, there was sold (lot 243) a letter written by Sharon Turner (Murray's solicitor), dated May 10th, 1816, and addressed to Messrs. Arch & Co. (the booksellers of Cornhill), giving them notice that, in the case of Lord Byron v. Cawthorn, the Court of Chancery had on that morning "granted an Injunction to restrain the printing or publishing of Lord Byron's Poem entitled 'English Bards and Scotch Reviewers, a Satire,' or any part thereof." Cawthorn was probably seeking his revenge on Byron for having passed him by in the publication of 'Childe Harold.' He was baffled at the time, but he it may have been who reprinted surreptitiously the copies of the "third edition" under notice. The use of paper with the tell-tale water-marks of 1816 and 1818 may have been either well-calculated recklessness or mere inadvertence. I have no copy of the genuine "third edition," and my spurious one seems to be identical with the "fourth" as published by Cawthorn in 1810—the advertisement of his circulating library in both being dated "March 30, 1810."

I particularize the "fourth" as published by Cawthorn in 1810, because I possess another "fourth edition" which differs materially from it. It is printed, not by Collins, but by "Cox, Son, & Baylis, Gt. Queen Street, London," for "James Cawthorn, British Library, 24, Cockspur Street; and Sharpe and Hailes, Piccadilly," is dated 1811, and contains not, as in the third and fourth editions of 1810, 1,050 lines, but 1,052. I have not gone over the two versions line by line, but the passage following line 740 seems to account for the extra couplet. In the "fourth" edition of 1810 the text runs thus:—

Though Bell has lost his nightingales and owls, (741)
Matilda anivels still, and Hafiz howls,
And Cruxa's spirit, rising from the dead,
Revives in Laura, Quiz, and X.Y.Z.

In the "fourth" of 1811 these four lines have been altered and expanded into six (they remained so in the suppressed "fifth"):

Though Cruxa's bards no more our journals fill (741)
Some stragglers skirmlish round their columns still;
Last of the howling host which once was Bell's,
Matilda anivels yet, and Hafiz yells;
And Merry's metaphors appear anew
Chain'd to the signature of O.P.Q.

I know of no reason for doubting the genuineness of either version of the "fourth edition." That of 1810 was a reprint of the third, which was itself a mere reprint of the second, both having been issued during Byron's absence from England. With regard to the "fourth" of 1811, I can only conjecture that, on his return in the summer of that year, Byron thought proper to have fresh copies struck off with the slight alteration noted above, thinking it not worth while to call the reissue a "fifth edition." I do not know why "Sharpe and Hailes's" name was added to the title-page.

Francis Hodgson contributed a passage to the first edition, but I think it was either omitted or rewritten by Byron when he prepared the second. Hodgson published in the same year (1809) a volume of verses—'Lady Jane Grey, and Miscellaneous Poems in English and Latin'—which contained a little attack of his own on the *Edinburgh Review* for its treatment of his noble friend. It is entitled 'A Gentle Alternative for Reviewers,' and a stanza will show how needful it was for Byron to take care of himself. The force of feebleness could hardly further go:—

Dare ye then lash our Southern Schools and boast
The brighter judgment of your red-hair'd host,
Dare ye decry the lore ye never knew,
And spurn the Fountain unapproach'd by you?

How many copies of the suppressed fifth edition of the 'English Bards' are known to exist? Moore speaks of working from the single copy which escaped destruction. Was it the same that was used by an anonymous correspondent of the *Athenæum* (September 10th, 1831) who "had the good fortune to obtain a copy at the time," from which he proceeds to give a list of all Byron's alterations? This, of course, was some years before Moore published the text in which he incorporated the alterations.

J. D. C.

SALES.

THE sale of the Buckley library concluded last Saturday at the rooms of Messrs. Sotheby, Wilkinson & Hodge. The following are the more important prices realized:—Early English Text Society, Nos. 1 to 97, and 1 to 59 of the Extra Series, 32l. Diirer, Figure Passionis D. Jesu Nostri, 16l. Poems and Memorials of Richard Gough, in two volumes, 20l. Hros-vite Opera, 150l, 17l. 10s. Heures à Lusaige de Paris, N. Vostre (1525), 17l. Notes and Queries, Series I. to VII. and Indexes, 25l. 10s. Musée Français et Musée Royal, 6 vols., 18l. 10s. Oxford Almanacks, 23l. The Gospels of the Fower Evangelistes, translated in the Olde Saxons tyme out of Latin into the Vulgare Toung of the Saxons, 1571, 14l. 5s. Dr. Grosart's Occasional Issues, 10l. 5s. The Huth Library, 29 vols., 15l. Declaration as to the Titles of Prince Charles to the Duchy of Cornwall, 1613, 14l. Dugdale, Monasticon Anglicanum, 8 vols., 1817, 18l. 5s. The Roxburghe Club Publications, 1814 to 1890, 401l. 16s. Shakespeare, second folio (1632), imperfect, 14l. 15s. Sir H. Spelman, three volumes of copies and original letters from and addressed to Sir H. Spelman, 1600-1642, 41l. Sterne, Sentimental Journey, first edition, on large paper, 1768, 17l. 5s. Surtees Society Publications, Vols. 1 to 88, 29l. Solitudo Regia, a Musis Westmonasteriensibus adumbrata anno 1732, a manuscript bound in morocco covered with gold tooling, with the Westminster School arms in the centre, 24l. 10s. Wilkins, Concilia Magnæ Britanniæ et Hiberniæ, 18l. 15s. Walton's Lives, first edition, 1670, 10l. 10s. Wood, Athenæ Oxonienses, 5 vols., 1813-20, 13l.

At the dispersal of the library of the late Mr. Robertson Gladstone, by Messrs. Branch & Leete, of Liverpool, last week, extra-illustrated copies of *The Chase*, *The Turf*, and *The Road*, by Nimrod, fetched together 55l.; Mr. H. Scott's *Racing* went for 14l.; *Jardine's Naturalist's Library* for 13l. 2s. 6d.; and Gould's ornithological and other works brought 700l.

Literary Crossip.

THE Historical Manuscripts Commissioners will issue as an appendix to their fourteenth report some accounts of collections in Scotland, which have been drawn up by Sir William Fraser, late Deputy Keeper of the Records in Scotland. They will include those of the Duke of Roxburghe, the Earl of Strathmore, and the Countess of Seafield. The last-named collection consists chiefly of the correspondence of Lord Chancellor Seafield, temp. Anne. The Marchmont papers belonging to Sir H. Hume Campbell will also be reported upon; these are still at Marchmont, Berwickshire, and are quite distinct from the documents edited in 1831 by Sir G. H. Rose, which had been removed from Marchmont to Hemel Hempstead before the end of the last century.

THE Bishop of Manchester has put together, under the general title 'Church

Work: its Means and Methods,' a series of addresses delivered in the course of his recent visitation of his diocese. The addresses deal practically with all the subjects, whether ecclesiastical or social, which affect the relations of the Church to the people. One of the longest addresses is devoted to the vexed question of 'A Living Wage.' Messrs. Macmillan & Co. are to publish the volume in the course of the present month.

DR. J. T. GILBERT, of Dublin, has completed for the Historical Manuscripts Commission the second and concluding volume of his selections from the correspondence of the first Earl of Charlemont. This portion covers the years 1784 to 1799; the literary interest of it will, it is expected, prove quite as great as the historical, for among Charlemont's correspondents were Malone, Richard Lovell Edgeworth, Horace Walpole, and Edmund Burke. A long letter from Robert Stewart, afterwards so well known as Lord Castlereagh, written from Spa in September, 1791, gives a striking picture of the state of France at that time.

MESSRS. CHAPMAN & HALL will publish in a few days a work by Mr. W. S. Lilly on 'The Claims of Christianity.' The author deals with his subject from what may be called a publicist's point of view. The book consists of seven chapters, entitled respectively, "Christianity and the World," "Christianity and Buddhism," "Christianity and Islam," "Christianity and Christendom," "Christianity and the Renaissance," "Christianity and the Reformation," and "Christianity and the New Age."

THE 'Life of Sir Bartle Frere,' which Mr. Murray has announced for publication, will not, a correspondent says, at the earliest be ready before September. The family of the late Sir Bartle have taken a very active part in the preparation of his biography.

A CORRESPONDENT writes:—

"The connexion of Defoe in his earlier days with the brickmaking industry has been asserted by more than one of his biographers, though little has come to light about it. It may therefore be worth while to record that in the course of a recent examination of the accounts relating to the building of Greenwich Hospital an entry, under date March 6th, 1696(-7), was found, of payment of 20l. to 'Daniel Foe, brickmaker.' That the 'bricks are,' presumably, 'alive to this day to testify' to this episode in the career of the author of 'Robinson Crusoe' is surely a fact not without interest."

We published (*Athen.* No. 3207) a note by Mr. Aitken on Defoe's brick-kilns at Tilbury.

AMONG the deaths we have to record are those of Mr. Andreas Edward Cokayne, a well-known Derbyshire antiquary and publisher; and of the Public Librarian of Sheffield, Mr. T. Hurst, who died on April 21st. Mr. Hurst held office for twenty-one years, before which time he had been an assistant for about seventeen years.

DR. MARSHALL, Rouge Croix, is printing a very limited number of copies of the Register of Worksof, Notts.

THE REV. J. K. Hewison is engaged on a second volume of 'The Isle of Bute in the Olden Time,' and has lately visited Brittany to trace the history of the royal Stewarts there. Whether the Stewarts sprang from Banquo or not, his researches go to prove that their FitzAlan ancestry had a settlement in Brittany and probably also in

Normandy, and came to England in the eleventh century. These investigations will throw light on a subject which has received little attention, and should prove romantic and interesting both to the historical and to the general reader.

DR. ALDIS WRIGHT writes:—

"In the *Athenæum* of last week there is an announcement that Prof. Bevan is a candidate for the Adams' Professorship of Arabic. I have the best authority for stating that this announcement is at least premature, and that Prof. Bevan is not at present a candidate."

M. PAUL MEYER hopes to bring out about a month hence the second part of the 'Histoire de Guillaume le Maréchal,' which scholars have for some time been impatiently awaiting. This volume will prove of even greater interest than its predecessor, being a contemporary narrative, and will constitute a distinct addition to the sources of English history. M. Meyer will be able, by the evidence of records, to establish its chronological accuracy and fidelity. The author of the poem displays, we learn, much ingenuity in his politics; he avoids anything that might savour of rebellion in the doings of the Marshal's family; and, save for one guarded allusion, he abstains from any reference to the evils of John's reign. The third volume of M. Meyer's work will contain not only the notes and glossary, but an abridged translation of the whole poem.

At Colne, in Lancashire, the Free Libraries Act has been adopted by the small majority of three votes. Last week a free library, which had cost nearly 5,000l., was opened at Kidderminster.

THE new volume of Mr. Elliot Stock's "Popular County Histories" will be 'Westmoreland,' by Chancellor Ferguson, who wrote 'The History of Cumberland' in the same series. The volume is said to contain fresh material and some unpublished information relating to the Roman occupation.

THE intention of 'The Protected Princes of India,' by Mr. William Lee-Warner, which Messrs. Macmillan & Co. will publish, is "to bring together in one view, from sources of information which, if they are somewhat concealed, are yet accessible to the public, a short account of India under home rule." It will be a surprise to many readers to learn that, if the Burmese states are included, the number of "protected princes" does not fall far short of seven hundred.

OUR Correspondent writes from Athens:—

"The first instalment has appeared of the long-expected memoirs of the veteran man of letters Alexander Rhangabé, who died two years ago. The volume extends from the birth of the author in 1809 to the arrival of King Otho at Nauplia in 1833. Reminiscences of private life and public events are mixed together in a highly readable book."

THE Spanish Government has purchased for the Academy of History the Arabic manuscripts and books belonging to the veteran scholar Don P. de Gayangos. The MSS. number about four hundred, and many of them are rare and curious.

MISS AUGUSTA THEODOSIA DRANE, who died on Sunday in the Dominican Convent at Stone, was the writer of a 'Life of St. Catharine of Siena,' which is the most ex-

haustive that has appeared; and her 'Christian Schools and Scholars' had a large number of readers outside the bounds of her own communion. Among her minor works were a 'Life of St. Dominic' and 'Songs in the Night.' Miss Drane—whose name in religion was Mother Francis Raphael—was also the anonymous editor of 'The Autobiography of Archbishop Ullathorne.'

MR. FRANK B. SANBORN, of Concord, Massachusetts, is preparing a much enlarged edition of Thoreau's letters, which will be published in Boston, U.S., in the summer, under the title 'Familiar Letters of Henry Thoreau.'

WE greatly regret to record the death of Mr. McCullagh Torrens at the age of eighty. Just a fortnight ago he was present at the dinner of the Correctors of the Press, and was then in excellent health and spirits; but on the following Tuesday he was knocked down by a hansom cab, and died in a couple of days. Besides being for many years actively engaged in politics, he found time to publish many volumes. His earliest work of importance was his 'Industrial History of Free Nations,' which appeared in 1840. He wrote biographies of Shiel, Sir James Graham, Lord Melbourne, and the Marquess Wellesley; and at the time of his lamented decease he was engaged on a history of Cabinet Government in England, of which two volumes were finished. He was at one time proprietor of the *Examiner*, and a few years ago he contributed occasional reviews to this journal. A kindly, warm-hearted man, a shrewd observer, an excellent talker, and possessed of great knowledge of English politics, he will be much missed by his friends.

MR. CLAUDIUS JOHN LABIE, a professor in the Coptic clerical college at Cairo, has just published the first part of a Coptic grammar written in Arabic, a sign that the Copts have at length taken steps to help their children to learn their mother tongue.

WE have to chronicle the decease of Mr. Ffoulkes, author of 'The Church's Creed or the Crown's Creed,' and many other theological works.

THE publisher of the narrative of the Cornish smuggler H. Carter, which we mentioned last week, is to be Mr. Pollard of Truro, not Mr. Pollard of Exeter.

THE Parliamentary Papers this week include a Return showing with regard to each Parliamentary Constituency the Number of Electors on the Register now in force (2d.); and Labour Commission, Report on Russia (8d.).

SCIENCE

MEDICAL BOOKS.

Lectures and Essays on Fevers and Diphtheria, 1849 to 1879. By Sir William Jenner, Bart. (Rivington, Percival & Co.)—This collection of the most important works of one of the most original physicians of this century will be welcome to every reading member of the medical profession. The original editions of the works reprinted are rarely to be obtained, and the examples which now and then appear in second-hand bookshops and those in public libraries are generally so much soiled by use that every one will be glad to obtain a clean, well-printed copy of treatises which all studious medical men

value for their practical use. They have the further merit of being models of clinical investigation and of careful deduction from well-ascertained series of observations. Louis in France had raised the question whether there were not two distinct species of fever in what was known in his time as continued fever, and Alexander Stewart in Great Britain about 1843 had endeavoured, with some success, to show that two altogether distinct maladies, typhus fever and typhoid fever, were included in the common term "continued fever." Two-thirds of the present volume are occupied by the exhaustive treatise in which Jenner established, on indisputable clinical and anatomical premises, the conclusion that these two fevers were altogether distinct, and so thoroughly described all the peculiarities of each that no one has ever since thrown the least doubt on the point. We now think of typhus and typhoid as diseases as distinct as scarlet fever and measles, and the name "typhoid" is the relic of the time when the old view of continued fever was shaken, but not quite overthrown. Jenner's observations first appeared in the *Edinburgh Monthly Journal of the Medical Sciences* for 1849-50, and were republished in book form in 1850. Dr. Theodore Gulston, a learned physician in the reign of Charles I., founded a lecture at the College of Physicians which is usually delivered in each year by the most distinguished in medicine of the fellows elected in that year, and Jenner in 1853 delivered this lecture in three parts on acute specific diseases. It forms the second section of his present book. The third consists of lectures on diphtheria, originally published in 1861, a time when that fatal malady had reappeared and was slowly spreading in England. In these lectures the firmness with which their author declines to move one inch from the results of his own exact observations is remarkable, and it is this resolute adherence to a rigid scientific method and determination to arrive at conclusions only from what has been actually observed that have been the chief characteristics of the greatest physicians in all ages and countries. In a science and art which offer so many temptations to looseness of thought and argument, few writers have attained this merit, and hence many medical books are ephemeral. Those books, however, in which this method is maintained are all of permanent value, and are read in every generation, and in this class this volume must be placed. Its contents entitle Jenner to a place in the group which includes Sydenham, Laennec, and Heberden.

Healthy Hospitals: Observations on some Points connected with Hospital Construction. By Sir Douglas Galton. (Frowde.)—This book is mainly a compilation from two large treatises which have appeared in the last few years, both of which have been fully noticed in the *Athenæum*—the work of Mr. H. C. Burdett and that of Dr. Mout and Mr. Saxon Snell; and it must be added that the work of compilation has been performed with no great care. The first chapter is a singularly inaccurate introduction to the history of hospitals, containing errors on easily ascertainable dates and facts. The second chapter deals with the definition of a hospital, and is merely an imperfect abstract of Mr. Burdett's remarks on the same subject. The third chapter discusses the factors of a healthy site for a hospital, while the fourth deals with the elementary chemistry of the air. Three chapters on ventilation follow, then three on warming and one on lighting; and in all elementary facts of physics are curiously mixed with accounts of structure, and details of the work of particular constructors. After a summary on the subjects of warming and lighting, five chapters on the arrangements of wards and of administrative buildings follow; and three more on hospitals for special purposes conclude the book. The author has had a good deal of experience in relation to construction

and drainage, but he scarcely ever states his own observations or his original conclusions. He often quotes passages from the writings of Miss Florence Nightingale, and has evidently read her books carefully, but himself shows none of the firm grasp of principles which characterizes them, and which gives them a permanent value. In the preface Sir Douglas Galton describes his book as a collection of notes. The notes scarcely suffice to give continuity to the extracts and abstracts which make up its chief bulk.

ASTRONOMICAL NOTES.

THE brightness of Gale's comet (b, 1894) is now diminishing, though it is still five times as great as at the time of discovery. To-night it crosses the equator, a few degrees to the south of the fourth-magnitude star ϵ Hydra; and early next week it will pass into the eastern part of the constellation Cancer, continuing to move in a north-easterly direction.

The volume of the *Connaissance des Temps* for 1896 has recently been published. It is the 218th issue of a work which has suffered no interruption since the publication of the first volume in 1679. The only alteration made in the data on the present occasion is the addition of a table of the heliocentric co-ordinates of the planets, referred to the mean ecliptic and equinox for 1900, which is intended to facilitate the calculation of the ephemerides of small planets and comets.

The Report of the Superintendent of the Natal Observatory (Mr. Nevill) shows a continuation of good work with the slender means available. It is both astronomical and meteorological. The reduction of the observations of Mars made during the opposition in 1892 has thrown much extra work upon the observatory. The planet will be again observed for the determination of solar parallax at the opposition in the present year, when the observatory will be far better equipped for the purpose than it was on the last occasion.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for March. It contains Prof. Mascari's account of the solar protuberances observed at Catania during the year 1893, and a note by the editor, Prof. Tacchini, on the heliographical latitudes of the solar phenomena seen at Rome in the third quarter of the same year.

SOCIETIES.

ROYAL.—April 26.—Right Hon. Lord Kelvin, President, in the chair.—Prof. Baillon, Prof. Poincaré, and Prof. Suess were elected Foreign Members.—The following papers were read: 'On the Specific Heats of Gases at Constant Volume. Part II.: Carbon Dioxide; Part III.: The Specific Heat of Carbon Dioxide as a Function of Temperature,' by Mr. J. Joly; 'A Contribution to the Study of the Yellow Colouring Matter of the Urine,' by Dr. A. E. Garrod; 'Some Points in the Histology of the Nervous System of the Embryonic Lobster,' by Mr. E. J. Allen; 'The Refractive Character of the Eyes of Horses,' by Veterinary-Capt. F. Smith; 'Correction of an Error of Observation in Part XIX. of the Author's Memoirs on the Organization of the Fossil Plants of the Coal Measures,' by Mr. W. C. Williamson; 'Report on some of the Changes produced in Liver Cells by the Action of some Organic and Inorganic Compounds,' by Drs. Brunton and Delépine; and 'Note on the Production of Sounds by the Air-bladder of certain Silurid Fishes,' by Prof. Bridge and Prof. Haddon.

GEOLOGICAL.—April 25.—Dr. H. Woodward, President, in the chair.—Messrs. J. C. Burrow and C. Davison were elected Fellows.—The following communications were read: 'Further Notes on some Sections on the New Railway from Romford to Upminster, and on the Relations of the Thames Valley Beds to the Boulder Clay,' by Mr. T. V. Holmes; 'On the Geology of the Pleistocene Deposits in the Valley of the Thames at Twickenham, with Contributions to the Flora and Fauna of the Period,' by Dr. J. R. Leeson and Mr. G. B. Laffan; and 'On a New Goniatite from the Lower Coal Measures,' by Mr. H. Bolton, communicated by Mr. G. C. Crick.

LINNEAN.—April 19.—Prof. Stewart, President, in the chair.—Sir J. Hooker exhibited a portrait of Jeremiah Bentham, father of Jeremy and Sir Samuel Bentham, b. 1710, d. 1792.—Dr. Prior exhibited specimens of *Pinus pinapo* with undeveloped catkins, like berries, and other specimens of conifers in flower.—Mr. J. R. Jackson exhibited an Afghan knife, the sheath of which was bound with bark of *Carragana decorticans*, selected on account of its bronze-like appearance, and gave some account of the various native uses to which this bark is put.—On behalf of Mr. G. Mayor and Mr. F. R. Maw some photographs of abnormally situated nests of the robin were exhibited, one of which had been built upon a bookshelf in one of the studies at Tunbridge School, and another in an old tin teapot which had been flung aside as useless, and had lodged in a poplar.—Mr. B. Shillito exhibited and made remarks upon an abnormal mycinth.—An account of British trap-door spiders was then given by Mr. F. Enock, and by the aid of the oxy-hydrogen lantern and some excellent slides their appearance and mode of life were graphically delineated and described.—In view of the approaching anniversary meeting, the election of auditors was next proceeded with, when Mr. Bathers and Prof. Howes were nominated on behalf of the Council, and Mr. Michael and Mr. J. Groves on behalf of the Fellows.—In the absence of the author, Mr. G. Murray gave an account of Graf zu Solms Laubach's monograph on the Acetabulariæ, and the principal points were illustrated with lantern slides. The limits of the group were defined as excluding Dasycladæ, and containing the living genera Acetabularia, Polyphysa, Halicoryne, and Pleiophya, of which the author maintained only the first and third named. The extinct forms, principally Acicula, were dealt with very exhaustively, and their relation to the living ones indicated. The paper consisted of a morphological account of all the forms as well as a detailed systematic review of them, and the author's views of the relationship of the group to the forms of Dasycladæ, Cymopolia, Neomeris, Bornetella, &c., possessed much novelty and interest.

INSTITUTION OF CIVIL ENGINEERS.—May 1.—Mr. A. Giles, President, in the chair.—The paper read was 'On the Manufacture of Briquette Fuel,' by Mr. W. Colquhoun.—It was announced that the Council had recently transferred three gentlemen to the class of Member, and had admitted twenty-one Students. The monthly ballot resulted in the election of three Members and of thirty-eight Associate Members.

ROYAL INSTITUTION.—May 1.—Annual Meeting.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—The Annual Report of the Committee of Visitors for the year 1893 was read and adopted. The real and funded property now amounts to above 102,000*l.*, entirely derived from the contributions and donations of the Members and of others appreciating the value of the work of the Institution.—The following gentlemen were elected as officers for the ensuing year: *President*, The Duke of Northumberland; *Treasurer*, Sir J. Crichton-Browne; *Secretary*, Sir F. Bramwell; *Managers*, Sir F. Abel, Capt. W. de W. Abney, Right Hon. Lord Belhaven and Stenton, J. Birkett, E. Frankland, Sir D. Galton, R. Hannah, W. Huggins, A. B. Kempe, G. Matthey, L. Mond, H. Müller, Sir A. Noble, W. S. Playfair, and B. W. Smith; *Visitors*, C. E. Beevor, F. W. Braine, A. Carmichael, J. G. Gordon, Carl Haag, D. W. C. Hood, J. Imray, R. Meldola, H. Leonard, L. M. Rate, B. Redwood, Sir O. Roberts, J. B. Sedgwick, F. M. White, and W. H. White.

SOCIETY OF ARTS.—April 30.—Mr. F. Cobb in the chair.—Mr. H. C. Jenkins delivered the first of a course of two Cantor Lectures 'On Typewriting Machines,' devoting the lecture to an historical summary and description of the early forms of machines, which were illustrated by lantern slides. May 2.—Prof. C. Le Neve Foster in the chair.—A paper 'On Nickel' was read by Mr. A. G. Charleton, and was followed by a discussion.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—May 1.—Mr. P. le P. Renouf, President, in the chair.—A paper was read by Mr. P. le P. Renouf 'On Greek and other Legends of the Deluge.'

PHYSICAL.—April 27.—Prof. A. W. Rücker, President, in the chair.—A paper 'On the Mechanism of Electrical Conduction: Part I. Conduction in Metals,' was read by Mr. C. V. Burton.—A communication 'On the Design and Winding of Alternate-Current Electro-magnets,' by Messrs. S. P. Thompson and M. Walker, was read by the former.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Victoria Institute, 4*½*.—'Chinese Philosophy,' Surgeon-General Gordon.
— Royal Institution, 5.—General Monthly.
— Engineers, 7*½*.—'A Deep Boring near Preistadt, Austria, by the Canadian System,' Mr. R. N. Boyd.
— Institute of British Architects, 8.—Annual General Meeting.
— Society of Arts, 8.—'Typewriting Machines,' Lecture II., Mr. H. C. Jenkins. (Cantor Lecture.)
— Geographical, 8*½*.—'The Bakhtiari Mountains and Upper Eiam,' Lieut.-Col. H. A. Sawyer.
TUES. Royal Institution, 2.—Orchids.
— Horticultural, 2.—'Rubiæ, their Nature, Origin, and Metamorphoses,' Prof. J. W. Judd.
— Colonial Institute, 8.
— Society of Arts, 8.—'Pewter,' Mr. J. S. Gardner.
— Society of Architects, 8.—'Freemasonry in Architecture,' Dr. D. F. Ranking.
— Civil Engineers, 8.—Further Discussion on 'The Manufacture of Briquette Fuel.'
WED. Society of Arts, 8.—'Telegraphs and Trade Routes in Persia,' Col. Wells.
— Geological, 8.—'Carrock Fell: a Study in the Variation of Igneous Rock-masses. Part I. The Gabbro,' Mr. A. Harker.
— 'The Geology of Monte Chaberton,' Messrs. A. M. Davies and J. W. Gregory.
— 'A Bagshot Outlier on the Cornhill at High-worth in North Wiltshire,' Mr. J. W. Gregory.
— Huguenot, 8*½*.—Annual General Meeting; President's Address.
THURS. Royal Institution, 8.—'The Solid and Liquid States of Matter,' Prof. Dewar.
— Mathematical, 8.—'On the Kinematical Discrimination of the Euclidean and Non-Euclidean Geometries,' Mr. A. E. H. Love.
— Stability of a Tube under External Pressure, Prof. Greenhill.
— Electrical Engineers, 8.—Continued Discussion on 'The Cost of Electrical Energy.'
— Antiquaries, 8*½*.
FRI. United Service Institution, 3.—Recent French Operations in Western Africa, Capt. S. P. Oliver.
— Physical, 5.—'Electro-magnetic Induction in Plane, Cylindrical, and Spherical Current Rheats,' Mr. G. H. Bryan; 'Dielectrics,' Mr. R. Appleyard.
— Architectural Association, 7*½*.—'Practical Remarks on the Working of Wrought Iron, with Examples,' Mr. H. Longden.
— Astronomical, 8.
— Royal Institution, 9.—'English Folk-Song,' Rev. S. Baring-Gould.
SAT. Royal Institution, 3.—'Colour Vision,' Capt. Abney. (Tyndall Lecture.)

Science Gossip.

THE vice-presidents of the Oxford meeting of the British Association will be the Earl of Jersey, Lord Wantage, the Earl of Rosebery, the Bishop of Oxford, Lord Rothschild, Lord Kelvin, the Vice-Chancellor, Sir W. R. Anson, Sir Bernard Samuelson, Sir H. Dyke Acland, the Master of Pembroke, and Prof. Sylvester. Prof. A. W. Rücker will preside over Section A, the vice-presidents being Mr. R. E. Baynes, Prof. R. B. Clifton, Prof. E. B. Elliott, and Mr. R. T. Glazebrook; Prof. H. B. Dixon over Section B, and the vice-presidents Prof. Meldola, Prof. Odling, and Prof. Emerson Reynolds; Mr. L. Fletcher over Section C, the vice-presidents being Prof. A. H. Green and Mr. J. J. H. Teall. Prof. Balfour will be president of Section D, the vice-presidents being Prof. Ray Lankester, Canon Tristram, and Prof. Vines. Section E will have for president Capt. Wharton, and for vice-presidents Mr. MacKintosh and Mr. Seeborn. Prof. Bastable will preside over F; the vice-presidents are to be Prof. Edgeworth, Prof. Nicholson, and Mr. Price. G will have for president Prof. Kennedy, and for vice-presidents Prof. Vernon Harcourt and Mr. Jeremiah Head. The president of Section H will be Sir W. H. Flower, and the vice-presidents Prof. Max Müller, Dr. Munro, and Dr. E. B. Tylor. Section I will be presided over by Prof. Schäfer, and its vice-presidents will be Prof. McKendrick and Prof. Burdon Sanderson.

THE conversazione of the Royal Society on Wednesday was a marked success.

FINE ARTS

Conversations of James Northcote, R.A. By William Hazlitt. Edited, with an Essay on Hazlitt as an Art-Critic, and a Note on Northcote, by Edmund Gosse. (Bentley & Son.)

In his last will and testament Northcote left a thousand pounds to defray the cost of a monument to himself, to be executed by Chantrey; but his most enduring memorial will assuredly be this little book, of which Mr. Gosse has produced an excellently well-edited reprint, the first which has appeared since 1830. Although it hardly justifies the title of 'Boswell Redivivus' ambitiously given to the chapters which

first saw the light in the *New Monthly Magazine*, the 'Conversations' is certainly one of the brightest specimens in the not too well-filled department of English ana, and it is surprising that it should have lain neglected for more than sixty years. It has another claim to attention in these latter days. Hazlitt was the first "interviewer," and this reprint may prove to be of some service if used diligently as a text-book and model by the mob which now plies in left-handed fashion the vocation he initiated. It shows what may be made of the "interview" when the interlocutors are sufficiently well matched to permit of the operation being conducted on the principle of give and take. Under the new conditions, the ranks both of interviewers and interviewed might be thinned, but of that the world would probably make no complaint.

The compensating advantage of the neglect which had overtaken the 'Conversations' is that it comes to us practically as a new book. How much of Northcote, and how much of Hazlitt, went to its composition will never be known exactly, but in judging that "there may not be much" of the former element, Mr. Gosse may not improbably be under-estimating the painter's share. The many interesting reminiscences of Sir Joshua and of his set must be credited entirely to Northcote, and so must be all the depreciatory harangues about Hogarth and Fielding. Besides these certainties, we have the testimony of P. G. Patmore, who took an active part in several of the interviews, that Hazlitt reported the painter's speeches with almost verbal accuracy; and there is yet another witness, not cited by Mr. Gosse, who declares that he had seen some of the proof-sheets of the volume corrected by Northcote's hand. This witness made his statement in a letter to the editor of the *Athenæum*, which was printed in the number for May 4th, 1833. It is signed "Veritas," but may be conjecturally but plausibly assigned to Haydon. "I know," writes "Veritas,"

"that Northcote was (privately) delighted with them [the 'Conversations'], and that he corrected the proofs of the volume! This I know—for I saw some of the proofs myself, with his corrections; and Hazlitt complained bitterly to me that he had spoiled many of the best things—at times from some conceit as to phrases, &c.—at others, because he was afraid of offending certain persons by having his own expressions, when particularly piquant, repeated."

In common with Patmore, "Veritas" granted that the book owed, both directly and indirectly, much of its brilliance to Hazlitt, and he even permits himself to go the length of saying that he feels "satisfied that all the ill-nature in the volume is Northcote's, and all, or almost all, the talent Hazlitt's." The truth is there is very little ill-nature in the book, for though the confederates were peers in the art of saying venomous things, the senior partner's prudence was shown when the time came for printing.

Hazlitt's own statement of the case, on which Mr. Gosse mainly relies, will hardly bear the weight put upon it. Not merely does it seem to be too conventional in its terms, but at best it can only be taken as applicable to the first chapter (to which it was prefixed) and to the writer's intentions for the future—for it is not very likely that

Hazlitt wrote more than one chapter (or at most two) in advance of publication. If Mr. Gosse had quoted a sentence or two more from this prefatory note to "Boswell Redivivus, No. 1," the exaggeration of its terms would have been more apparent. "I have, however," Hazlitt writes,

"generally taken him ["Mr. N—"] as my lay figure or model, and worked upon it, *selon mon gré*, by fancying how he would express himself on any occasion, and making up a conversation according to this preconception in my mind. I have also introduced little incidental details that never happened; thus, by lying, giving a greater air of truth to the scene—an art understood by most historians. In a word, Mr. N— is only answerable for the wit, sense, and spirit there may be in these papers. I take all the dullness, impertinence, and malice upon myself."

The lack of consistency between the substance of this politely deprecatory preface—which is really a "preface," and not the "envoy" which usually serves—and either the direct evidence furnished by Patmore regarding the actual conversations as compared with the original reports, or the statements of "Veritas" as to the volume, is obvious. Moreover, in the volume itself Northcote is represented (in the last conversation of all) as taking full responsibility for what is set down in his name. He is terrified, he exclaims, by what Hazlitt makes him say, and fears that Sir Walter will think him a babbler. "Authors are glad to be talked about," replies Hazlitt, who thinks Sir Walter sensible enough to take the rough with the smooth. "I do not well know what to do," continues the reporter. "You seemed to express a wish that the conversations should proceed, and yet you are startled at particular phrases, or I would have brought you what I had done to show you. I thought it best to take my chance of the general impression." To which the interviewed answers that nothing in the reported dialogues appears very striking to him, adding naively, "One reason may be, what I observe myself cannot be very new to me. If others are pleased, they are the best judges." Of one thing we may feel persuaded, that amusing as the book undoubtedly is, it was a good deal more so before the old cynic had passed the flat-iron of his timidity over the proof-sheets. "If you happened," said Patmore, "to meet Hazlitt anywhere on the evening of the day on which he paid one of these visits of business [to Northcote], he was sure to be unusually entertaining."

One little episode marked the serial publication of these 'Conversations' which it would have been worth Mr. Gosse's while to go into somewhat more minutely. He seems to have taken his story mainly from the 'Memoirs,' where it is told baldly and imperfectly. For five months all went well with "Boswell Redivivus," and Northcote lay placidly basking in the sunshine of his revived fame as a talker, when a storm was raised by the publication of No. VI. The too faithfully reported "conversation" positively bristled with scandal about the distinguished Plymouth family to whose constant kindness he had owed his start in life—"his sacred Muges," as Mr. Gosse irreverently describes the revered friends of Dr. Johnson and Sir Joshua—and the old painter was roused to fury by the mocking echo of his

own voice. There was nothing "theatrical" about his rage, as Mr. Gosse has been led to suppose. It was real enough, for the moment at least. He was reported to have blasphemed the founder of the clan, and to have hinted that its living members were "a poor lot"—though "still respectable," deservedly obscure. The skeleton of "old Mr. Mudge" had been dragged from its cupboard, and with mischievous glee made to dance for the amusement of a world which, caring as little as Mr. Gosse cares for the departed, enjoyed the antics of the quondam "idol of Burke, Dr. Johnson, and the rest of them." Northcote, it seems, had procured some particulars of the life of the Rev. Zachary for the purposes of a memoir which Sir Joshua intended to prefix to a volume of sermons; but the particulars proved to be unedifying, and Sir Joshua and the other friends took no notice of the MS. "The truth is," said Northcote, when retailing the savoury morsels to Hazlitt,

"they were mortified to find one they had been in the habit of crying up, not only as a person of the highest capacity (which he was), but as a saint and a model of a Christian pastor, turn out little better than a vagabond and a mountebank. It was, besides, an imputation on their own sagacity.".....N— then showed me a print of him after Sir Joshua, which appeared to me a complete high-priest, bullying and insincere. This wife (the same Moll Faux [his father's housemaid], whom he afterwards married, and who continued a violent Dissenter to the last) used to say—"There he goes up into the pulpit, and prates away as if he knew all the secrets of heaven and earth, and all the time does not believe one word of it."

All this, and much more of the same kind (which having been turned out of the volume does not appear in the reprint), set Plymouth in a blaze, and brought up Mr. Rosdew, a nephew of the slandered Zachary, to the slanderer's studio. Denial or evasion would have been useless, all the names having been paraded in full, so that to Rosdew's expostulations Northcote could only bend his head and call his reporter "a papist, a wretch, a viper, whom he would stab if he could get at him." He declared that "when he first read the article he thought for three days it would have killed him," and so deeply touched was Rosdew by the old man's remorse that he "left him with as warm feelings of regard as before."

Then followed a letter from Northcote to Thomas Campbell, the editor of the magazine, full of abuse of Hazlitt. "I have often," he wrote,

"in my vain moments said that I should be pleased to receive morning visits at times from the devil, because I might be amused by his knowledge of the world, and diverted by his wit, and should be sufficiently on my guard to avoid his snares. This impious desire has indeed been granted unto me, and 'Boswell Redivivus' is the consequence."

He begs that Campbell will no longer enable this "devil" to "sow discord between friends and make them detest each other, and all for a little profit or a little fun." Campbell was "afflicted beyond measure," and promised that the "devil" should "never more be permitted to write for the *New Monthly*." A copy of the correspondence having been forwarded to Rosdew, that gentleman declared himself satisfied, and the incident seemed to be

closed. But the poor octogenarian soon learned that the living dog was more to him than the dead lion, and that life was unendurable without the stimulant to which Hazlitt had accustomed him—and the viper was taken back to his bosom. This faithlessness drew fresh remonstrances from Rosdew, but they evoked so unsatisfactory an explanation that Rosdew made an end by solemnly casting out Northcote's portrait from its honoured place among the Devon worthies Sir Joshua had painted for him. The episode is treated at length in the sixth volume of Allan Cunningham's 'Lives of the Painters,' to which it furnishes one of the most entertaining chapters.

Mr. Gosse's introductory paper on "Hazlitt as an Art-Critic" leaves nothing to be desired. It is full of knowledge, of judicious criticism and sympathetic appreciation, and his views carry all the stronger conviction to the reader from the circumstance that they are essentially identical with those formed by a contemporary judge who was not merely highly competent, but quite unprejudiced—Haydon, to wit, who wrote thus in his diary on November 3rd, 1817:—

"Hazlitt called in.....He said some fine things, things that when he writes them will be remembered for ever.....We then disputed about art.....Hazlitt is a man who can do great good to the art. He practised painting long enough to know it; and he has carried into literature a stock of art-knowledge which no literary man ever did before him. All his sneers and attacks at my views I take as nothing."

The reader who is well acquainted with Hazlitt's delightful essays on art and artists will not gather very much that is new to him from these 'Conversations,' but he will find that the views with which he is familiar take a fresh interest from their juxtaposition with those of Northcote, which are, of course, purely academic. On the other hand, it is to be hoped that this reprint will serve to guide many readers who know nothing of the essays to the far richer treat which there awaits them. Hazlitt was never so amiable, never so sympathetic both with himself and the world, as when he recalled the golden hours spent in the Louvre. It was his lost Paradise, but his regrets at losing it were stifled by the knowledge that he had not been expelled, but had voluntarily marched out and with the honours of war. There are both pride and humility in all that he wrote of his early labours with the brush, and one of the most curious instances of the constant struggles which engaged his mind and feelings on the subject occurs in the essay 'On Great and Little Things.' Across a purple patch, inspired by a recollection of the early Louvre days, he brushes his sleeve by means of a capricious foot-note:—

"As I look at my long-neglected copy of the Death of Clorinda, golden gleams play upon the canvas as they used when I painted it. The flowers of Hope and Joy springing up in my mind, recal the time when they first gleamed there—"

and so on. And here is the foot-note:—

"I beg the reader to consider this passage merely as a specimen of the mock-heroic style, and as having nothing to do with any real facts or feelings!"

The reader of the 'Conversations' has

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much reason for gratitude to Mr. Gosse for the admirable industry with which he has struggled to identify the "incessant initials and blank spaces" with which the text of 1830 is starred. His efforts have been so largely successful that an attempt to add a few more identifications may be welcome. "Jack T—" was Jack Taylor, chief proprietor of the *Sun* newspaper, so familiar a figure in the autobiography of William Jerdan and other contemporary memoirs; "Lord B—" was Lord Boringdon (the name was given in full in the magazine); "Lord G—" was clearly Lord Grosvenor; "J—" was probably Jeffrey; the "H—" of p. 99 probably Holcroft; "the third series of —" (p. 163) probably Hook's 'Sayings and Doings'; and the "W—" on p. 202 and thereabouts is most likely to be Wilkie. The actor called "Y—" at pp. 116, 117, Mr. Gosse supposes to be Yates, but the *Athenæum* reviewer of the 'Conversations' in 1830 silently assumed that Charles Mayne Young was meant. Mr. Gosse's assumption (p. 7) that it was Haydon whom Hazlitt proposed to introduce to Northcote is not readily tenable. In the magazine the initial was "F—," and in the immediately preceding paragraphs this clearly stood for Leigh Hunt. In the volume all the F's were altered into H's, and there is no apparent reason why Hunt should now be ousted from his place in this sole instance. The applicability of Northcote's remarks to Hunt may not be strikingly apparent, but they are much more obscure if applied to Haydon, between whom and Northcote there was bitter war, both official and personal. Among Hazlitt's slips of the pen, one has been left uncorrected: "Michael Angelo's statue of *Cosmo de Medici*, leaning on his hand, in the chapel of St. Lorenzo at Florence" (p. 42), should read, of course, "*Lorenzo de' Medici*."

Mr. Gosse has been fortunate enough to secure for his frontispiece the hitherto unpublished portrait of Northcote, painted by the artist himself in 1802, and now in the Tabley Park collection. It gives a much more pleasing impression of the painter than is to be gathered from contemporary records of him as an old man. These are nearly unanimous, and are perhaps best summed up in Fuseli's amiable remark, as reported to Haydon by Mrs. Opie, "He looks like a rat that has seen a cat."

The first edition of the 'Conversations' was published by Colburn & Bentley, having been "subscribed" in the week ending August 28th, 1830—only three weeks before the author's death. But the present publishers' hereditary connexion with Northcote was not confined to the 'Conversations,' as is interestingly proved by the facsimile of a letter inserted at the end of the present volume. It refers to his life of Sir Joshua, published for him by his "dear friend" "Richard Bentley, Esq., of New Burlington Street," nearly twenty years before; but though the letter is dated only a few months before his death, there is nothing in the bold firm handwriting to suggest that the writer had already passed his eighty-fourth birthday.

THE ROYAL ACADEMY.

(First Notice.)

THE result of a general survey of this exhibition is, except as regards the Water-Colour Room, disappointing. There is, it cannot be denied, a marked and rapid decrease of serious studies, learning, and research. It may be that the increase of "one man" exhibitions, tending to increase the number rather than to elevate the qualities of each artist's productions, has something to do with this lowering of the pictorial standards at Burlington House; but the principal cause of disappointment is, no doubt, the failure of conspicuous painters like Sir John Millais, Mr. T. Faed, Mr. Calderon, Sir John Gilbert, and one or two eminent outsiders, such as Mr. A. W. Hunt, to contribute at all. Again, several of our best artists—Mr. Alma Tadema, for instance, Mr. Marks, Mr. Leslie, and Mr. H. Moore—are inadequately represented, some of them sending a single picture only, and that not a considerable one. Nor does it seem to us that any one of the younger men who attracted attention last year or the year before has done much to increase his reputation. It is possible that closer examination of the pictures may lead the visitor to form a higher opinion of the exhibition as a whole, but at present we see no grounds for hoping that such may be the case. Meanwhile we may proceed to notice the pictures that have struck us most in looking round the galleries.

SIR FREDERIC LEIGHTON.

Of Sir Frederic's contributions we prefer *Summer Slumber* (No. 111). Studied and refined as the others are, this richly toned and coloured picture is all the more successful because its elegance as well as its completeness reflect the painter's idiosyncrasies. The devotion to art for art's sake which it manifests in so delightful a manner has enabled the painter to treat his piece of classic *genre* (for such, in fact, it is) in such a way that it has required a series of preliminary studies of the nude, of draperies, faces, colour, and chiaroscuro, to achieve so much. His enthusiasm for such preliminary studies is highly honourable to him; and he never flinches from them, or, to speak more accurately, he takes a positive delight in them, a trait especially to his credit in days when serious studies are out of fashion, and learned art does not pay. Several weeks ago we very briefly described 'Summer Slumber,' a Greek room lined with marble, adorned with statues of 'Silence' and 'Repose,' and other sculptures of subjects suggestive of peace and slumber. Facing us is a large opening affording, between two lofty columns, an ample view of a landscape in glowing twilight, which is deepening into gloom. This landscape is as restful in its sentiment as the nearly life-size figure of a young damsel extended supine upon the margin of a marble tank filled with water, which reflects the darker azure of the sky without, while its colour has been ably harmonized with the pale auburn of her hair and the deep tender rose of her draperies. These draperies are fine examples of those strenuous studies of which we have spoken, and they veil, without concealing, the fine lines of her body and her virginal contours. Her limbs and face are charmingly drawn, and modelled with delicate research. Some doves roosting near her are quite in keeping with the subject, and their whiteness aids the coloration and chiaroscuro of the whole. Warm as it is, 'Summer Slumber' is not less harmonious than *Fatidica* (20), an exercise in pure marble-white, which depicts a stately dame, half reclining and half sitting in a silver chair upon one of the elbows of which one arm rests, while the other arm supports her head. Her pale face and its abstracted air suggest that she is brooding over the future. She sits on a platform set in a large niche or the ambo of a temple, and the walls behind her are covered with silver, where pallid

gleams and shadowy reflections seem to play, adding to the mystery of the design. A silver tripod at her side sustains a sullen, slowly burning fire. At her feet lies a long branch of golden laurel appropriate to the divinity whose minister and mouthpiece she is. The graceful and reposeful luxury of the sleeper in the twilight contrasts powerfully with the severe stateliness of the soothsayer, and in each picture there is evidence of the versatility as well as the resources of the artist.

Chromatically speaking, *The Spirit of the Summit* (190), another life-size, tall, and stately virgin, dressed in a different sort of white, is the complement to 'Fatidica.' The so-called spirit sits on a natural throne, formed in the highest peak of a mountain, while white clouds rise out of the valleys far beneath her, and climb to the firmament behind her. The intense azure of the sky supplies very deep tones, contrasting with the spirit's pale, but not wan carnations, the snowy clouds, and the marble whiteness of the draperies, upon the designing and execution of which the President has lavished the best of his knowledge. We do not care so much for the subject of this picture as for that of 'Summer Slumber,' nor is it so pleasant as *The Bracelet* (135), a large, upright canvas which displays a comely Greek maid of those lofty proportions Sir Frederic affects, draped from head to foot in a fine tissue of primrose colour, open at the side to show a massive thigh and shapely leg. Lifting one elbow, she slips along her rounded arm a bracelet, at which she looks admiringly. Behind her stands a chair with drapery thrown over it; behind this again are the rich tints and deep tones of an autumnal landscape, consisting of vines and a dark blue sky, features of great value in contrasting with and supporting the damsel's dress and flesh. A little child at her feet holds a casket of jewels from which she has taken the armlet. Pictorially speaking, this is an exercise between the richer glow and darker tones of the sleeping virgin, the marble and silver of the oracle, and the icy white of 'The Spirit of the Summit,' which, being in perfect harmony with itself, although intensely cold, neither chills nor shocks us. At another time we shall complete our notes on the President's contributions.

MR. POYNTER.

The new Director of the National Gallery exhibits a delightful nudity in *Idle Fears* (253). The scene is the interior of a Roman bath, the clear, placid water in front reflecting the architecture and figures facing the spectator. The principal figure is a tall, slender young girl, entirely naked, who clings to her companion, a handsome adult damsel clad in white and purple, and is manifestly reluctant to take the first plunge. The girl's figure is beautiful and beautifully drawn, and modelled with exquisite care and researchful skill; her carnations are of a rich, rather dusky gold, the half-tones are of a tender grey, and the light is reflected upon the flesh, the morbidez of which is such as Mr. Poynter never painted so happily before. In fact, he has overcome a tendency to an excess of yellowish brownness which we have often regretted to find in his flesh painting. The figures do not lose in animation by being statuesque. The faces are quite worthy of the artist, famous as he is for comely heads and fair faces, as well as of the charming nudity who forms the leading element, if not the *raison d'être*, of this picture. The walls behind the figures are lined with coloured marbles, while the floor is paved with white mosaics. An opening, from which a purple *portière* is drawn back, reveals an inner room where a servant is pouring hot water into a smaller bath than the cold one at our feet. Mr. Poynter exhibits a larger and more ambitious picture, called *Horæ Serenæ* (163), representing a lofty garden terrace over whose rich green parapet of cut box, adorned with

vases, we see the calm Mediterranean and distant mountains, the purple sides and bluish shadows of which bespeak the height of summer. Summer's glowing light pervades the scene; the vines, climbing over summerhouses at each end of the platform of sward, wave their long tendrils in the placid air, and mix with the flowering plants, that show out clearly against the dark ilexes, and the slender cypresses that, further off, gently sway themselves to rest. It is a scene fit to illustrate Pliny's remarks on gardens. On one of the vine-clad bowers, which resemble modern pergolas, a splendid piece of gold drapery is cast, while near it a peacock flames in the sun. In the centre of the canvas six girls are dancing in graceful fashion, touching hand with hand, while their fluttering draperies veil, without disguising, their limbs. Fair and tall, these maids are clad in various tints, artfully employed to aid the coloration of the design, to which their draperies supply the highest notes. Overhead, as if the dancers' movements or the music had attracted them, and, at all events, brilliant elements in the picture, a number of doves circle with flashing plumage through the sunny air. The music is that of a band of Egyptians, wanderers welcomed to this Arcadian villa, who sit under the pergola on our right. Under the opposite pergola, where the peacock and the gold drapery are placed, a handsome lady, seated in a silver chair, looks on sympathetically; behind her stands a younger maiden, lyre in hand, perhaps waiting her turn to play; a little girl, dressed in rich blue, leans on the matron's knee, and seems to be eagerly discussing the performance. This charming picture, full of light, action, and colour as it is, is rather less limpid in its tones and less brilliantly pure in its tints than 'Idle Fears.' Other contributions of Mr. Poynter we shall describe by-and-by.

MR. ALMA TADEMA.

Occupied with one of the most brilliant of his Roman processions, a splendid piece introducing a whole population of moving figures, Mr. Alma Tadema has not been able to finish anything more ambitious than a small panel at the New Gallery and the charming upright painting, No. 252, of a fair Greek maiden standing at the summit of a flight of marble steps, part of a terrace of the same material, and leaning over the parapet to gaze upon the expanse of a lake, from the calm surface of which grey mists rise in the deepening twilight, while the moon grows brighter and less golden as she climbs from the hills beyond the lake. The self-forgetfulness of the attitude, the delight the damsel's features evince, and the way in which her interlocked fingers knit themselves together, combine to indicate how much she is moved by the serene loveliness depicted in *At the Close of a Joyful Day*. Her dress of citron and greyish blue, the rich auburn of her hair, the beautiful colour of her flesh, the flush of the sun's gold upon the marble where it faces us, the serene opalescence of the lake, the richer hues of the darkening hills—wonderfully drawn and modelled as they are—delightful elements in a delightful picture, at which the more one looks the more admirable does it prove itself. Mr. Alma Tadema further sends a life-size portrait of *Mrs. Theyre Smith* (260), an elderly lady wearing a black dress under a shawl of elaborate Brussels lace; a white cap nearly covers her white hair. Upon her animated face plays a half-suppressed smile. It is almost needless to add that the drawing, modelling, and flesh painting are complete and sound. Mr. Tadema has not the least leaning towards that Impressionism which pretends to so much while doing as little as possible.

MR. LESLIE.

Postponing for a while a larger and more elaborate work, this Academician has sent *Tea* (42), a figure, half the size of life, of Olivia rising

from her chair in a gentle and animated way, and holding an old-fashioned blue teapot in one hand, while, resting the tips of her fingers on a table near the family tea tray, she, with a courteous look of inquiry, offers "another cup?" Soft, choice, and rich, the colouring of this most engaging picture excels in these respects several of the artist's previous works; it excels likewise in the harmonies of its tone, the broad simplicity of its coloration, and its equable, undemonstrative light and shade. The white mob cap with a black ribbon—black, we suppose, because the Vicar disliked "colours" in his daughter's caps, although he had not the least objection to the white fichu which is crossed upon her bosom, her dainty breast-knot of primroses, or her mars-red gown over a yellow petticoat—sets off the fresh complexion, ruddy lips, and bright eyes of Miss Olivia Primrose of Wakefield.

MR. HOOK.

Four fine pictures by Mr. Hook fully make up for last year's disappointment. Having already briefly described the new works, we shall repeat only so much about them as seems absolutely necessary. Placing first that which we admire most, we begin with the smallest, called *Before Sundown* (774), which represents, during the later hours of an autumn afternoon, a great expanse of sea where multitudinous wavelets and larger billows ruffle a surface that resembles a vast plain, extending to where the lofty and darker horizon is drawn like a straight level line against a sky saturated with light. Our standpoint is on a high cliff, where a pool of fresh water drains into the sea and is studded with rushes and other plants, and dashed with reflections of the declining sun, whose intensely luminous path extends from our feet to the remotest edge of waves and divides the wide expanse. In the fresh pool a cow is wading, followed by an eager milkmaid, who calls to her loitering charge. It would be hard to say whether the shining pool; the salt water breaking in lines of foam which, huge as they are, distance makes to resemble threads, while they are surging and resurging against a small dark rock, the much-dreaded "Shark's Fin"; or the exquisite grading of the clouds which subdue and partly hide the splendour of the sun, is the more admirable portion of the picture. Suffice it that Mr. Hook never painted anything more beautiful than the far-reaching ocean and the finely graded atmosphere, or combined with greater breadth such silvery and pure hues, such wealth of colours all in harmony. Although his largest picture, *Seedtime* (55), is less charming, it cannot be described as inferior to any other of his works; rather is it broader and fresher than most of them, depicting as it does a vast panorama of a sandy, shallow valley clad with heather. The foreground is occupied by a group of country folks tending a patch of poor land which, with the aid of a donkey, they have just ploughed, and afterwards cleaned with a bush-harrow. Mr. Hook has borrowed from Gray the motto:—

Let not Ambition mock their useful toil,
Their homely joys, and destinies obscure;
Nor Grandeur hear with a disdainful smile
The short and simple annals of the poor.

It is not at all derogatory to Mr. Hook to say that the real subject of the picture is the restful charm that pervades the long valley, its slow-flying shadows and soft gleams, the serene sky that is loaded with clouds whose interspaces open to the firmament's pale blue, the vast atmosphere, and the broad and lovely harmonies of a peaceful scene. Technically speaking, the painter is at his best in the aerial perspective, the delicate, yet crisp modelling and full colouring of the distance and mid-distance, and in the half-defined greyish vapours with rosy edges of the sky. This noble idyl is, we think, the largest of his works. There is much subtle art in the manipulation and harmony of some trees in the further foreground, where spring foliage brightens the masses of

dark leaves. The picture would be simpler if the figures were brought closer together, and indeed some critics venture to say that the landscape would be much improved if the figures were taken out. There is no want of spirituality or sentiment in that long valley and its grey clouds, or in the solemn majesty of the distance, which the unrest, to call it nothing else, of the foreground greatly disturbs and does not ennoble. *Practising without Diploma* (134) illustrates a sort of rustic surgery, and the figures are far superior to those we have just mentioned. The picture is another Surrey landscape, but differs in all particulars from the last. We are at a sudden turn of a bright and full stream hurrying on its way between a copse of beeches and thin underwood and a sunlit meadow. On the bank facing us sit a bright little boy in blue, and his buxom sister in blue, rose, and warm grey, who is extracting a thorn from his shrinking finger. The trustful air with which the lad submits to the operation, the nervous clenching of his disengaged hand, and the tender way in which he presses against his sister's plump shoulder, to say nothing of her comely face, are points finely felt and designed. We are sure Mr. Hook never did anything better in the way of figure painting; indeed, we doubt if he has designed anything so good before. The group, as opposed to the lustrous, many-tinted stream, is invaluable on account of its tonality and colour, to say nothing of its composition and its lines. There stands at the girl's feet a well-filled basket of blackberries, touched with a brush so frank and firm that Sir John Millais would like to claim them. Indeed, as a piece of painting pure and simple, even the basket of fish—and in painting fish no Dutchman except Teniers could vie with Mr. Hook—in the next picture of his we have to examine hardly rivals these blackberries. The fish will be found in *Herring Packers* (238), a scene in a Northumbrian harbour, where some boats lie alongside the little quay and the crews are carrying their catch to the foreground, where three plump and comely damsels are gaily filling casks with herrings from a pile at their feet. These incidents are not very new ones, of course, but the real subject is the calm sea and sky, varied with a thousand tints, and the soft cloud-broken line of the horizon and its tremendous masses of cumuli; to these must be added the blue ocean extending far as the eye can reach, and the splendidly painted heaps of fish.

THE BROTHERS WYLLIE.

The elder of these capital painters may be said to have surpassed himself in the resplendent sea-piece which he calls *The Roaring Forties* (4), where, in an enormous expanse of heaving waters and fast-flying clouds, huge low waves rise and sink to rise again in prodigious ranks, urged on by the tide. The air laden with vapour bespeaks a quick and powerful breeze, against which even the gulls have much ado to keep their places. Right in the middle of the picture, a tall ship—with all her sails, even to the lofty royals, set—rushes towards us, hardly rising as she cuts the crests of the waves. The animation and breadth of this telling picture will divide admiration with the apt and vigorous painting of the sea, and the firmness with which the clouds are depicted, in which respect Mr. Wyllie is not far behind Mr. Hook, who, by the way, whatever he may do with waves rushing shoreward and prodigious breakers, rarely delineates skies in the stress of tumult such as those of the "Roaring Forties," where a wilderness of clouds move all as one and with enormous speed. The simplicity of this capital work is almost majestic. "Yes, sah! siapence, sah!" (381) is such a lovely picture of the sea that we could wish the incidents which made a subject for the artist had been omitted. It appears that if you approach Bridgetown, in Barbadoes, your ship is hailed by hordes of

diving boys from the shore and of all sorts of olive and brown colours, who shout to you, "Throw sixpence, sah, and me capsizel!" If you throw the sixpence overboard, half a dozen of them go diving and tumbling in the transparent blue water, amongst the shoals of grey or glancing fish, their brown bodies taking odd zigzag forms before they disappear in the lustreless depths of the sea. Mr. Wyllie has painted a magnificent tropical sea in resplendent sunlight, and floating upon it the grey-black iron hull of a great liner, while for the indispensable complement of yellow or gold in the chromatic scheme of his picture he has had to rely chiefly upon the shining skins of the naked boys who are struggling and gesticulating. There is wonderful vivacity in the designing of the urchins, but they are out of place in such a glorious scene, and we wish Mr. Wyllie had "got his yellow," as painters say, by some other means. Let us, nevertheless, not be ungrateful to the accomplished artist who has so ably and sympathetically depicted the deep indigo and ivory of the "Roaring Forties" and the multitudinous hues of the Barbadian seas.

Nor can we be ungrateful for the next picture, "*At eventide there shall be light*" (455), the mouth of the muddy Thames near Gravesend just at the time when the sun goes down. Innumerable craft are passing out and in. The many-coloured surges break upon each other and take darker hues than their own from the overhanging clouds, as well as from the tawny sails of the barge which rushes towards us on her seaward path, her solid canvas contrasting with the clear and luminous sky behind her, while, lower down, drifting masses of lurid smoke from the remote metropolis are transmuted by the sun into dusky gold, or assume more sombre and seemingly unnatural hues. Above the horizon, and from behind the evening band, the rays of the sun pierce the air almost to the zenith, and touch with sanguine tints the edges and spire-like peaks of the great greyish-white clouds that hover there. Such are the elements of "*At eventide there shall be light*," to depict which brilliantly, harmoniously, and with veracity demanded singular skill and thorough sympathy with nature. In achieving this Mr. Wyllie has, as we have said of another work of his, outdone himself. His *Butterflies and Working Bees* (854) is made up of quite different materials, although the scene is again near the mouth of the Thames. A racing yacht, with all her white sails set, is lightly skimming the surface near a group of boats in front, the crews of which are laboriously sweeping the bottom of the river for an anchor; close by some fussy tugs emit clouds of smoke. The local colours of the water are pale olive, brighter green, and "old gold," touched here and there with white and blue reflections. Such are the elements of a charming work which we cannot criticize more truly than by saying that the painter has failed with none of them, and succeeded with most of them.

Mr. C. W. Wyllie, devoted to the representation of pure English summer sunlight flooding flowery meadows with its splendour, has contributed *The Fringe of the Island* (328), a river-side scene of singular tenderness and delicacy, where, under an atmosphere saturated with lustre which a slight excess of vapour partially diminishes, he has portrayed a field enamelled with giant daisies and almost shadowless in the diffused light, the polished surfaces of the herbage reflecting like a mirror the white of the sky. There are lustrous spaces in the meadow where the gentle breezes touch them. Interspersed with these—the effect is similar to what Constable often attempted with a somewhat heavy hand—are darker masses of broad-leaved wild carrots, and the tones and tints of all the parts are charmingly harmonized. In the middle of the picture a group of children loiter amid the

tall grasses, thus giving solidity to the scene, while on the crest of the higher down beyond the meadow, distinct against the sky, stand the red roofs of some cottages, and the square grey mass of an ancient church tower. Overhead, huge masses of cloud, white and almost shadowless, float without moving. The whole picture is a choice study of bright, white, and pure light arranged in masses of great breadth and extreme simplicity. In its deeper tones and tints and less simple masses *The Hard* (348) contrasts strongly with '*The Fringe of the Island*,' by the same subtle and sympathetic hands. It depicts a village street of old brick houses, and, in front, a landing place upon the Thames, where many boats and larger craft are collected. The evening light is strong, but not bright; the effect of growing twilight is rendered with feeling; and the colour—more especially the greyish-black hulls of the old tarred boats, and the ruddy brown and deep reds of the cottage walls and roofs behind—is sober and powerful.

MR. J. CHARLTON.

After the Battle, Sedan (475), a remarkable picture by the artist who painted '*Horses flying from the Front*,' and, for Her Majesty, the '*Procession of the Jubilee, 1887*,' claims attention. It refers to one of those terrible incidents which, because they follow still more terrible catastrophes, have hitherto escaped the notice of painters of military subjects. It depicts a furious stampede of riderless chargers whose masters have been slain or otherwise dismounted during the conflicts about Sedan. The horses, which are represented here at nearly life size, are known to have remained in groups upon the field of battle until—partly from terror and partly because they were half starved—forming in masses of hundreds and more, they rushed headlong over the plain, galloping desperately, and in their purposeless charge crushing the dead or killing outright the wounded, who, for want of succour, still lay there. In the picture they are advancing towards us breathless, rearing, plunging, staring wildly, and with their accoutrements flying loose about their heads and haunches. Above and behind them large clods of earth struck up by their hoofs are seen in the air. The passion with which Mr. Charlton has inspired the terror-stricken creatures fairly appeals the spectator; he has shown a great deal of invention in designing the various attitudes and expressions of the horses, and drawn and painted them with a skill which is worthy of his reputation as one of the best horse-painters of the day. The impressiveness of the scene is enhanced by the brooding greyness and dull gloom of the landscape.

MR. BRITON RIVIERE.

His *Ganymede* (232), which, on the whole, is the finest picture Mr. Riviere has contributed, is not the largest nor the most ambitious of the five he has sent, but it is the most original and vigorous of them, as well as that which was designed with the most spontaneity. Jove's eagle is soaring to the Olympian courts, with its talons fixed in a red girdle bound about the chest of Ganymede. The boy's body hangs, as in nature it would hang after he had swooned, relaxed and effortless. The design is first rate, and has not a little of that masculine sort of invention which we associate with the art of Italy's best period. The drawing and modelling of the nudity are rather above the modern average, and yet so much are we in love with the design that we could wish Mr. Riviere had expended all his skill upon a thing so fine. The eagle could not, we think, be better than it is, and the land and sea below this capital group, though a little rough and, perhaps, somewhat painty, are well composed to suit the figures in the air. *Beyond Man's Footsteps* (169), the largest of Mr. Riviere's

contributions, represents part of a glacier or berg floating in the extreme north. The degrees of transparency in the ice, as well as the shining reflections from the sky, must have exercised the knowledge of the artist, much as Mr. Alma Tadema's is exercised when he paints marble under conditions showing its nature when variously affected by light. Here and there the ice is tinged with rosy or golden tints upon its loftier needle-like points. From one of the highest of the sloping plateaux a huge white bear gazes upon the sun sinking in lurid gold behind the evening band, which, like a wall of gloomy purple and dun, veils the horizon and masks the edge of the sea. Such being the case, the observer is bound to inquire how it can be that there is so much light in this picture as suffices to show the full, almost shadowless whiteness and colours of ice and snow, and how it can be that there is not much more colour as well as more intensity of tone in the sky. Of course, Mr. Riviere knows about this, but, as yet, we do not understand his intention. Apart from this, it is our duty to admire the knowledge displayed by the painter's drawing and handling of the ice cliffs and monstrous blocks tumbled at their feet. *The Most Devoted of her Slaves* (608) is a study of a robust damsel, such as Mr. Macbeth delights to paint, still quite young, yet a little worn with work. She stands at a cottage door, about to sally forth a-milking, while a sheep-dog, all alive with joy, crouches upon the pavement. The girl is naturally and sincerely painted; her face is healthy and true, the colour and illumination of the picture are artistic and charming, and the dog is a delight to look at. Still, one cannot help wishing for more finish, a lighter touch, and a finer surface to what at present counts as an admirable sketch only. *Eyes to the Blind* (691) depicts a mendicant sitting at a doorway. The reason for this picture's existence is the admirable painting of the sharp white terrier who, intensely well informed about his business, and thoroughly sympathetic with it, sits at his master's knee. He is a model dog. Mr. Riviere once again appears in the Sculpture Room at the Academy, and deserves honour for his statuette in bronze of a lion called *A Dying King* (1843), badly wounded by an arrow that, piercing his loins, has paralyzed his lower extremities, which he drags after him, roaring terribly and quivering with agony and fury as he tears the cliff in front with his fore claws. The animation of this striking design is of the greatest value, and worthily supported by the learning and skill of its execution.

MR. J. B. BURGESS.

No Academician has made of late years more progress as a painter than the author of *Rehearsing the 'Miserere,' Spain* (227). The sense of style is somewhat weaker in him than in John Phillip. Yet Mr. Burgess displays greater lightness of touch and delicacy in half-tones. Luminous, soft, and broad, the interior of this capital piece is among the happiest efforts of the painter. The attitude and expression of the *cura* of the village supply a pathetic element to the design. His attention has been diverted by the music from the teaching of the ragged urchins before him to some far-off memory. Looking up, his blank eyes show that while discordant strains assail the physical ear he is listening to the music of other days and places. The lapse of his chief's attention brings to a stop the performance of the precentor or music master, a tall, lean mortal in a seedy black cassock, armed with a violin, who stands behind his chair and checks the bow descending on the strings while, half amused and half surprised, he looks at the day-dreamer. The pathos of the incident gains force from the humour of the violinist's attitude and air. The boys are first rate in their way. Mr. Burgess has been fortu-

nate in having as a sitter for her portrait a lady so fair and "paintable," so animated and so full of character, as *Mrs. Wyldiffe Taylor*, whose likeness is No. 145. It is a half-life-size, three-quarters-length figure seated in a chair, wearing a dark dress and roses in her breast. Charming modelled and deftly finished as it is, it seems to us that the vivacious eyes are not quite rightly drawn.

As our next group comprises land and sea scenes, the honours of the art they illustrate lie with one of the finest of marine painters.

MR. HENRY MOORE.

The loss of his remaining brother and recurring ill health have sadly limited the working powers of Mr. H. Moore. Still, a splendid sea-piece is hung in the New Gallery, and an even more splendid one, entitled *Outward Bound* (645), is here, a world of lovely, mauve-like waves under a sky that is heavily laden with clouds all glorious with gold, and strongly shown by the flood of light which illuminates the open ocean and imparts an amethystine hue to all we see. This light issues from a gap in the centre of the sky, the largest of those which reveal that intense azure of immeasurable air that lies above, and hardly seems to belong to a world where such turbulent waves roll. Not less delightful for its harmonies of light, colour, and tone than on account of its intense brilliance, this picture is almost surpassed by the converse study, called *Coming Home* (656), a serene afternoon effect upon a sea full of motion, but not turbulent. The faint and rather pale purplish evening band marks the otherwise invisible horizon, between which and our standpoint the atmosphere has been graded with exquisite tact and skill. Still this picture is not more expansive and full of colour and light, more tenderly graded, or more powerful than the picture to which we come next, and which is in no way inferior. *Lowestoft Boats running in a Breeze* (177) possesses all that force and delicacy to which the painter has accustomed us. Here the sea is a blue-grey, half in shadow in the front, where many a white-crested billow breaks on the purple sand. As we look along the sea it is evident that Mr. Moore has successfully depicted the way in which floating lines of foam from former breakers lie like lace upon the dark blue surface, and are lifted again by their successors. Jets of spray in the mid-distance betray the shoals below; the extreme distance is marked by a bar of darker blue, while along it fishing craft fly before the wind. White cumuli, with warm edges of light, attest how carefully this painter always models clouds, although most landscapists seem to think them formless objects, without lights or shadows, impenetrable by the sun and equally dense throughout. Such seems to have been the way in which the Italian painters—even Titian and Giorgione, to say nothing of the Florentines—regarded clouds. The best Dutch artists in skies hardly gave more attention to them. It was reserved for Turner to bring cloudland within the realm of art.

MR. DAVID MURRAY.

The Stream with Ox-eyes Fringed (862) is the chief contribution of this original and resourceful landscapist. Rarely exhibiting a tithe of what he paints, he is one of the most prolific of artists, and yet so fresh and good is his work that we never wish to see less of it, or find him repeating himself. We have often asked ourselves in what part of a landscape Mr. Murray is at his strongest and best, and always concluded that it is in the distance of a level, silvery horizon. The works before us confirm this idea. No. 862 depicts a large, newly-mown meadow; in front are a stream that has cut its way deep in the soft soil, a little bridge, and the lush, unowned herbage of banks richly strewn with pearl and ox-eyed daisies. Beyond

the meadow is a glimpse of a high chalk down, the grey-blue of which harmonizes finely with the swathes of a similar colour lying on the surface of the meadow, as well as with the more remote village church and the towers of a ruined castle. The pale blue of the sky assort, too, with the tender summer haze which pervades the scene, softening everything and imparting to it something of that mystery which is the rarest charm of poetry in landscape. Every feature in this fine thing indicates that Mr. Murray's admiration for Claude, especially for his mastery of composition as an art of itself, has of late been growing. Indeed, *Long After* (585) is so finely composed that it might be called an exercise in Claudian design, not without the repose and somewhat artificial grace of the master, and somewhat less limpid in its shadows and half-tints than he would have given us, while the lights, being rather less than rich and clear, do not attain the level of Claude. What was just said about Mr. Murray's sympathy with the pathos of nature is illustrated by 'The Stream with Ox-eyes Fringed' not less than by 'Long After,' in which the subject, a ruined castle on a knoll which once guarded an inland pass against sea-rovers, lends itself to sentiment. The dismantled fortress, with its enclinte of lower walls and central mass of sheltered towers, looks from on high over a lofty meadow, once a camp and town, to where the sea gleams faintly and a tender bar marks the horizon. Great is the spaciousness of the view, rich are the colours of the mid-distance and foreground, and among the most telling parts of the picture are the grey clouds, to the colour as well as to the lines of which the painter has not forgotten to impart that touch of pathos which does much for his art, and yet is never thrust in the visitor's face. *Dorset Downs* (159) is admirably painted, and possesses all the charms of 'Long After' and the pathos of a wider prospect. From a chalk down we are able to look upon the sea some ten miles off, while nearer us lies a fine expanse of gently swelling verdure, which was painted with loyal attention to the truth of the local colours, the coloration of nature as a whole, and the fine gradations of the atmosphere. As in former cases, there is a suspicion of opacity (we dare not say paintiness), especially in the middle tints, and more so in the tones of an otherwise charming work. *Peace at Eve* (568) is a not less expressive picture of the same vast grey ruin, its many walls and mighty towers aloft upon its hill, and makes it look like what it is, or has been—nothing less than a Castle Perilous, a refuge of the Saxon, Norman, and Stuart, that reigned supreme until treachery surrendered it to the Parliament. Especially to be admired in Mr. Murray's work is a quality which may become a snare to him as to scores of capital artists—we mean the charming crispness and forthright precision of touch which make possible his astonishing facility.

MR. J. W. WATERHOUSE.

This painter sends to the Academy *The Lady of Shalott* (245), dressed in white, which assort finely with the splendid tints and deep tones of her surroundings. She seems to have just risen from the embroidery frame at her side, where she has been weaving sumptuous blue, red, and gold pictures. She has risen—perhaps because their weapons clashed, or perhaps because their voices rang out clear in the summer air—to look eagerly at the living knights whose forms are reflected in the mirror on the wall behind, where the wind-swept stream and gleaming meadows, the flashing armour and the flying plumes, are seen in splendid light, but separated from her, as if to shut her from them hopelessly, by the strong black mullions and stanchions of the narrow casement which is supposed to be behind us. The blue thread she has been

using in the picture has fallen from the lady's lap and rolled upon the floor, entangling the flowers she has been copying, and seems to be lost beyond recall. This vision (for such it is) of gorgeous colours and ominously dark tones forms a masculine picture, of which the design is all that could be hoped for, and where the passion of the lady's attitude and expression is, as such, admirable. All we miss is more of an aristocratic and noble sort of beauty in her form and face, such as, if we are to take the painting as a pictorial romance, we must needs look for; or if that mystical view Rossetti and Mr. Holman Hunt took of the subject is to prevail, then we crave something that is at once statelier and more spiritual than Mr. Waterhouse's masterpiece. The artist further sends a strongly painted portrait of *Mrs. C. Newton-Robinson* (436), at life size, dressed in white muslin and placed against a deep-toned yellow ground: an excellent and lifelike portrait, and, as a picture, of unusual quality and keeping.

MR. STANHOPE FORBES.

From the romance of Mr. Waterhouse's 'Lady of Shalott' to the homely prose of Mr. Stanhope Forbes, which, however, has a dignity and poetry of its own, the transition cannot fail to be strongly marked. *The Quarry Team* (461), with steady strength, are dragging a huge grey block of granite upon a trolley which slowly grinds its way along the gritty road before us from an inland quarry to the neighbouring harbour. The low banks on either side of the road are rich in colour, and make up for the lack of foliage upon the high treeless plateau, while they have supplied Mr. Forbes with so much colour as he needed to assort in strong harmonies and contrasts with the silvery grey of the granite, and the sadder, yet warmer grey of the clouds that brood overhead, and will soon descend upon and shut out the purple down which gently rises behind the team, as well as the rosy bars and pale intervals of sky that form so characteristic a background to a capital picture. The finest part of this work is the team itself. The horses are painted almost at life size, with a sense of style that is a rare quality in English art. Mr. Forbes sends, besides, an expressive portrait of *John Storm, Esq.* (468), a portly and comely old gentleman, seated in a chair.

MR. GOW.

Mr. Gow has found a capital subject, *The Emperor's Coming!* (667) of the kind Meissonnier liked to paint, and the result is very much the best picture Mr. Gow has painted. An *estafette*, an hussar of the First Empire, has brought the news of Napoleon's approach to a provincial *mairie*. His horse is thoroughly blown, and stands so that its forward-planted feet relieve its labouring chest while it has halted at the gate. We admire the highly accomplished execution, the neatness and precision of its draughtsmanship, the careful archaeology of the costumes and other details, including the architecture, which belongs to the later days of Louis XIV. (but has received more recent additions), the arched opening, columns, and colour-washed stone. The sunlight, too, has been studied with Pre-Raphaelite brilliancy and a clever sense of the nature of light and shade, so that, replete as it is with golden reflections, bluish shadows, and cool lights, it is right, homogeneous, and loyal to nature. When he painted *God save King James!* (233) Mr. Gow had not, we suppose, yet resolved to part with those Jacobite friends whose chivalric loyalty he has so often illustrated. At any rate, here is a group of fox-hunters assembled in a sandpit, and attentively listening to a proclamation of "the King." Beyond the fringe of oaks which partly screens the pit a red-coated servant keeps a look-out in case the enemy should see or hear what his masters are about. The clever grouping, varied characterization, and uncommon neatness of this bright picture are acceptable, but it is not so

original or interesting a picture as 'The Emperor's Coming!'

MR. VAL. PRINSEP.

Mr. Prinsep's "A Versailles!" (277) a large picture, is filled with life-size figures—rather heavily painted, but in every way solid, learned, and masculine—of rebels of another sort from Mr. Gow's friends: the women marching to Versailles in October, 1789. They follow the red flag, while their leader, a young virago, not without comeliness, rides on a gun-carriage which a party of ill-favoured patriots drag amain. The lady in the front of the picture, a capably painted figure, seems to have been captured by the apostles of freedom, and is haled along, willy nilly. When, as it is easy to do, we have got over the effect of a certain hardness and over-definition which mar the first impressions of this remarkable work, its extraordinary merit forces itself upon us. But before this happens we have to discount the artist's most manifest error in making his figures, not tattered malions and toil-soiled trudgers of various sorts along a lengthy road, but neat, and, if ragged, cleanly-clad patriots of a more "respectable" class. It appears to us (but we urge the point with becoming humility) that Mr. Prinsep lost much by not depicting the people as they were; for through the inevitable contrasts of costumes, actions, intelligence, and emotions, to say nothing of the wealth of pictorial elements freer methods of treatment offer, he might, even in dirty garments and besotted faces, have produced something much more impressive than this large canvas.

MR. R. MACBETH.

Somerset orchards and cider culture still attract this able artist, and he has sent a splendid picture of cider-making to the New Gallery. But, not to desert Lincolnshire, he has contributed to the Academy *The Coming Storm* (504), a larger canvas than usual with him, a view of a fen lode or land drain in rainy weather, while a straw-boat laden with girls and boys is being towed away from us by a strong damsel. Behind this slow craft walk a group who are towing a second boat which is out of sight. The company in front have been gleaming, and rudely bound sheaves fill their boat. Among the passengers is a buxom lass playing with a chubby boy, while a younger woman (a statuesque figure such as Mr. Macbeth loves), holding to the towing-pole, looks up at the thunder-laden sky. The natural grace of these stalwart figures distinguishes this important work, that gains much from its vivid colours as well as from the vigour of its lighting. It would gain still more if it had been more completely finished, and had attained a finer surface.

MR. T. C. GOTCH.

An artist who paints Biblical subjects without the conventionalities of older Italian art, and imitates the grave and sincere naturalism of some Flemish masters of the seventeenth century, is nowadays nothing less than a phenomenon. Such is Mr. Gotch, whose progress critics have watched with interest from the time when he painted the outside of Cornish cottages and genre subjects of a humble sort. His large picture of *The Child Enthroned* (540) is, with all its extreme, but highly refined and elevated motives and technical style, quite a remarkable and noble outcome of that mood of which Bastien-Lepage is the most popular representative, although he did not by any means invent it. There is something almost Byzantine in the still sweetness and joyous serenity of the comely boy with Flemish features, about which long straight tresses of pale golden hair fall to His shoulders. Seated, He rests a hand upon each arm of His throne, and remains motionless, yet graceful. The expression of His pure and delicate features is extremely touching. He wears

red and blue draperies enriched with Flemish embroideries, of which the colours are somewhat crude as well as pale. The head of this beautiful, and to many, we fear, enigmatical figure, is distinct against an aureole of metallic gold of the palest sort, while the light background and brilliant ornaments in the picture add to its somewhat startling freshness. Bright, pure, beautifully drawn, and very delicately modelled, all the parts, especially the face and hands, will please the artist. The same painter exhibits a life-size and luminous portrait of *Mrs. R. Jackson* (506), seated in black upon an amber couch, as well as a second portrait of *Col. Kennard* (133).—Mrs. Gotch contributes a pleasant picture of *Day-dreams* (1), a damsel dressing a child's hair.

MR. HAYNES WILLIAMS.

The genre pictures of this clever painter receive a noteworthy addition in the attractive and ably-painted *Winning* (783), where the comely and plump sweethearts we know so well and like so much as to wish they were fairly wedded at last, sit *vis-à-vis* at a chessboard, when she, moving her king, gives her lover "check," and finishes the game in triumph. Lost in love, he contemplates his fate with equanimity. In spite of some excess of paint, its mannerisms (which are rather of the subject than the style of the artist), and the feebleness of the subject, this is a pretty and vivacious piece of work; still, the man's face is below the mark.

MR. DENDY SADLER.

This entertaining painter of domestic genre in the days of William IV.—a period to which no other artist has given much attention—outdoes himself this year in all the qualities which distinguish his work. The first of his pictures, No. 810, portrays the humours and demonstrative jollity of a village club of tradesmen assembled in the oak-panelled room of an old inn. The leader of the party, a capital figure, pipe and glass in hand, stands with his back to the fire, and cheerily leads the song,

Let others sing the praise of wine,
Give me of steaming punch a bowl.

Here are at least a dozen capably designed figures, firmly and carefully painted, all of them being as original as they are true to nature. Although the workmanship is rather hard and metallic, it is only fair to praise the veracity, animation, and dexterity of the artist who has succeeded so well with a difficult and rather unpromising theme. The crisp touching of every portion of the picture—from the faces to the boots of the figures, from the china and other characteristic ornaments to the treatment of the light, shade, and effect at large—is worthy of high encomiums. A certain horniness, however, injures the coloration. *For Fifty Years* (888) possesses great spirit and genuine, though rather sardonic humour. The soft, clear lighting of the room is a first-rate piece of painting. The lady's ebony crutch stick, her lace cap and silvery hair, and the gentleman's ancient finery are worth noticing. Mr. D. Sadler's sense of humour is at its best in the lady's tender look at her companion, which is not without sadness and brimming with memories of what "might have been." This is, on the whole, the better of Mr. Sadler's contributions.

MR. G. A. STOREY.

Mr. Storey's more ambitious works remain to be finished, and he has contented himself with exhibiting exactly such a subject as his favourite Metsu would have delighted in, *First Practice* (212), a picture of a comely British maiden, dressed in white and seated before a table on which a music-sheet is propped. She holds a guitar, on the strings of which her fingers are rather nervously touching as she looks with stringent attention on the paper before her. The attitude and expression of the girl are good, there is pleasing colour throughout

the picture, and the light and shade have been carefully studied, so that the whole is clear and broad. A finer, if not a smoother surface would add much to the attractiveness of this pleasant picture.

MR. SHANNON.

It would not be an injustice to Sir Thomas Lawrence if we said that Mr. Shannon recalls his best work, adding a better style and finer skill, in the portrait of *The Countess of Radnor* (500), a life-size, three-quarters-length figure turned to our left, and a capital, animated, and solidly painted work, full of character and extremely clear in tone. The painter sends likewise a capital portrait of *Mrs. Claude Magniac* (129).

MR. FILDES.

Portraiture has proved irresistible to the painter of 'The Doctor.' His best apology is the excellence of the whole-length, life-size, and lifelike portrait of *Mrs. Robert Yerburgh* (78) in white. The artist has selected a meditative mood, when a smile is slowly changing the lady's expression. This charmingly soft and fresh picture is the best of three such works. The next in merit is a highly attractive, life-size, three-quarters-length likeness of *H.R.H. the Princess of Wales* (239), wearing a black low-cut dress, and holding a dog in her lap, her dark brown hair being arranged compactly about the finely poised, graceful, and well-proportioned head, and enclosing a face whose high-bred look must have been grateful to the painter. It is a most telling, luminous, and richly toned portrait of first-rate quality. *Mrs. P. Ralli* (294), by the same accomplished hands, is a life-size, three-quarters-length figure standing, fan in hand, and wearing an evening dress of a very pure and brilliant yellow satin. She carries her head a little on one side with a very natural sort of *espièglerie*, which imparts a rare charm to the portrait. The rich and deep-toned carnations assort well with the lady's dress and the grey background.

We may conclude by mentioning a few pictures to which we shall return: Mr. J. W. Nicol's 'Last of the Florencia' (No. 5), Highlanders saving wreckage from a ship of the Spanish Armada; Mr. W. A. Toplis's brilliant landscape 'Nature's Architecture' (7); Mr. E. A. Waterlow's charming idyl 'Cloudy June' (14), which is the best of his contributions; Mr. H. W. B. Davis's 'April Afternoon' (26), a meadow in spring sunlight, and his more brilliant 'Al Fresco' (140); Mr. C. Lutyens's 'The Vicar's Daughter,' dressed in white (41); Mr. W. Langley's 'Never Morning wore to Evening but some heart did break,' an old woman consoling a weeping girl (49); Mr. MacWhirter's 'Subsiding Flood' (48) and his more luminous, rich, and ambitious 'Flowers of the Alps' (196), a sort of sequel to the best of his pictures of last year; Mr. F. Goodall's portrait of his daughter 'Rita,' in very pale blue (99), and his 'Palm Grove' (172); Mr. S. Goetze's original work, the death of 'St. Sebastian' (116); Mr. R. Owtram's sober and artistic 'Portrait of a Gentleman' (122); Mr. W. Logsdail's 'Feeding the Pigeons in Piazza San Marco, Venice' (151); Mr. P. Graham's characteristic 'Head of the Loch' (183), furious breakers and rocks clad with mussels; 'Mid Channel,' a fine sea-piece, with a rolling ship, by Mr. W. E. Norton (180); M. W. A. Bouguereau's charming nude figure of the boy Cupid called 'Amour piqué' (210); Mr. H. S. Marks's old gentleman at a bookstall, named 'An Odd Volume' (211); Mr. G. F. Watts's 'J. Passmore Edwards, Esq.' (221), and his single draped Oriental figure of the rich man who "had great possessions," a noble study in colour (259); Mr. H. Woods's 'Colleoni Statue, Venice' (250), which is incomparably his best piece of sunlight painting; Mr. H. S. Tuke's 'August Blue' (307), brilliant light upon a pure sea; Mr. E. Parton's pure, delicate, and

pearly 'Water Meadows of Picardy' (308), which is a good example of his landscape art; Miss J. Macgregor's 'Arrested' (311), a Russian historic tragedy designed with unexpected force and well painted; Mr. H. Herkomer's life-size realistic nudity, a female model in a wood and sunlight, called "All beautiful in naked purity" (340); Sir G. Reid's masculine portrait of 'Prof. Blackie' (343); Mr. H. J. Draper's catching a mermaid in a net, called 'The Sea Maiden' (370); Mr. H. G. Riviere's 'The Argonauts and the Sirens' (375); Miss M. T. Dicksee's Goldsmith reading 'She Stoops to Conquer' to 'Little Comedy' and 'The Jessamy Bride' (392); Mr. A. J. Hook's 'Salvage after a Fog' (414); Mr. Eyre Crowe's 'The Brigs of Ayr' (415) and his 'Foundling Hospital' (697); Mr. A. Parsons's 'Sunset after Rain' (417); Mr. S. Berkeley's telling charge of French cuirassiers at Waterloo, 'The Sunken Road of Ohain' (424), and its complement here, Mr. W. B. Wollen's 'Black Watch at Bay, Quatre-Bras' (435); Mr. J. Brett's solid 'Promise of a Wild Night' (534), the sea off the Land's End, and his oddly named coast piece 'The Parting Hour,' with the motto, "They had habitually lain in wait to throw stones at him" (546); Mrs. H. Rae's 'Psyche before the Throne of Venus' (564); Mrs. Alma Tadema's 'Silent Persuasion' (627), lovers at a window; Mr. W. F. Calderon's 'Reigate Heath Cattle Fair' (741); Mr. E. A. Abbey's picturesque, dramatic, and original 'Fiammetta's Song' (797); Mr. B. Hook's 'Start Bay' (861), with a fine breaking sea; M. Jan V. Chelminski's 'Surprised Cossacks' (903); and Mr. A. C. Tayler's 'Gentlemen! the Queen!' (920) a military banquet.

A "SABELLIC" AMULET?

Kemnal Manor, Chislehurst, April 28, 1894.

The last two lines of Mr. Conway's inscription are surely TO TOY ΘΕΟΥ ΟΝΟΜΑ ΟΣΙ(ΠΙΣ). The first line is possibly ΠΥΣΕ Κ ΘΥΣΕ (?), in which case the whole would mean, "The Name of the God Osiris both defends and destroys."

R. J. WALKER.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 28th ult. the following, from the collections of the late Mrs. Hemming, Mr. Birket Foster, and others. Drawings: J. Holland, Venice, under the Rialto, 330*l.*; Venice, 315*l.* W. Hunt, Chaffinch's Nest and Wild Rose, 115*l.*; Black Grapes, Peaches, and Strawberries, 96*l.*; Greengages and Orleans Plums, 64*l.*; Three Drawings, in one frame, 135*l.*; Snowdrops, 63*l.* E. K. Johnson, The Anxious Mother, 94*l.* J. F. Lewis, The Mendicant, interior of a Turkish house, with figures, 241*l.*; The Harem, 183*l.* J. Linnell, A Pastoral Scene, boys tending sheep, 152*l.*; Barley Harvest, 203*l.*; Fen Country, 55*l.* S. Palmer, The Morning of Life, 73*l.* G. J. Pinwell, The Princess and the Ploughman, 283*l.* J. M. W. Turner, Luxembourg, 84*l.*; In the Rhone Valley, 68*l.*; ditto, 94*l.*; Sidon, 273*l.*; Ehrenbreitstein, 75*l.*; Amalfi, 50*l.* F. Walker, The Chaplain's Daughter, 320*l.* Pictures: Sir E. Burne-Jones, Seven Pictures, The Story of St. George and the Dragon, 2,100*l.* L. Alma Tadema, The Seasons: Spring, 273*l.*; Summer, 241*l.*; Autumn, 252*l.*; Winter, 483*l.* L. Deutsch, The Mosque Guard, 131*l.* B. Constant, Arab Courtship, 210*l.* V. Cole, Oxford, from Iffley, 556*l.* J. C. Hook, "Little to Earn and Many to Keep," 798*l.*; Spring, 252*l.* J. Linnell, Philip baptizing the Eunuch, 367*l.* J. Pettie, Burgomaster of the Time of Cromwell, 215*l.* J. Brett, The Highland Summer, 111*l.* J. Elsley, I've Begged, 110*l.* J. Ferneley, The Quorn Hunt, 210*l.* J. Wilson, jun., Running into Port, off the Dutch coast, 110*l.* J. B. Pyne, A Regatta on Lake Windermere, 132*l.* Henriette Browne, A Rhodian Girl, 120*l.* Ary Scheffer, Dante and Beatrice, 483*l.* Sir E. Landseer, Chevy,

3,937*l.* W. Mulready, The Barber's Shop, 252*l.* J. Phillip, The Water-Carrier of Seville, 252*l.*; Antonia, 157*l.* Sir T. Lawrence, Mrs. Whittington, wife of Jacob Downing Whittington, 750*l.* T. Gainsborough, View near King's Bromley on Trent, Staffordshire, 3,750*l.* W. Collins, The Dead Robin, 483*l.* J. Constable, A Scene on the River Stour, 6,510*l.* The price last mentioned is a notable one.

At a sale by the same auctioneers on the 30th ult., Dedham Mill, by Constable, fetched 117*l.*

The following prints were sold after the library of Mr. Buckley by Messrs. Sotheby, Wilkinson & Hodge. Arundel Society, a nearly complete set of the publications from the commencement, 61*l.* The Frescoes by Correggio and Parmigiano at Parma, by Toschi (41), 32*l.* 11s. The Last Supper, after Leonardo da Vinci, by R. Morghen, 26*l.* 5s. The Madonna di San Sisto, by F. Muller, 33*l.* 12s.

NOTES FROM ATHENS.

THE Delphic hymn to Apollo was sung thrice at Athens in the first two weeks of April in the public concerts of the Society of Lovers of Music, by the same quartet which had already given it on March 29th before the royal family and a crowded audience at the French Archeological School. The Parnassus Society is preparing another concert, at which the pieces of ancient music ascribed to Dionysius and Mesomedes shall be sung by a chorus, accompanied by an orchestra.

Besides the Pæan mentioned in last week's *Athenæum*, Prof. Weil has printed the inscribed hymns, accompanied by musical notes, that have been discovered. There are in all six of these, of which A and B are the most important. They contain a Pæan, written in pæonic measure, of which the text given by the French professor runs as follows:—

1. [Τὸν καθαρί]σει κλυτὸν παῖδα μέγαν
[Διό-]
2. [ς ἐρῶ σ' ἄ τε πα]ρ' ἀκρονιφῇ τόνδε πάγον
αἶμ-
3. [βροτα πρό]πασι θνατοῖς προφαίνει[ει-]
4. [ς λόγια, τρ]ίποδα μαντεῖον ὡς εἰε-
[λες, ἐχ-]
5. [θρὸς ὃν ἐφρ]ονούρει δράκεν, ὅτε τε-
[οῖσι]
6. [βέλεσιν ἐτ]ρησας αἰὼλον ἐλικτὰν
[φνὰν]
7. συνρίγμαθ' οὐεῖς ἀθῶπ[εντος]
8. δὲ Γαλατᾶν ἄρης
9. ν ἐπέραςα' ἀεπε[ος]
10. ΣΑΛΛΙΩ γένναν
11. ν θάλος φίλον
12. ε διαμοιο λο
13. ρῶν ἐφορ
14. τεον κν
15. εναικ
16. ν θη

1. ιστον θεὸν οσ
2. [Ἐλικώ]να βαθύδενδρον αἰ λα[χε-]
3. [τε, Διός] ἐ[ρ]ιδομονον θύγατρες εὐώλε
[νοι,]
4. μόλε[τ]ε, συνόμαμον ἵνα φοιῶσον ὠδαεῖ-
5. σι μέλγητε χρυσοπέομαν, ὅς ἀνὰ δικορύν-
6. ια Παρνασσίδος ταῦδε πετέρας ἔδρανα
μ[ε-]
7. τὰ κλπαιεῖς Δελφίσιον Κασταλίδος
8. εὐνύδρον νάματ' ἐπινύσσει, Δελφὸν ἀνὰ
9. [πρ]ωῖνα μαντεῖον ἐρέπον πάγον.
10. [ἴθι], κλυτὰ μεγαλότολις Ἀθθίς, εὐχαιε-
11. [ισ]ι φερσπλοιο ναῖονσα Τριτωνίδος
δα[πε-]
12. [δ]ον ἀθανάτων ἄγιοις δὲ βωμοῖσιν Ἀ-
13. [φ]αιστος αἰθεῖ(ι) νέων μῆρα ταούρων
δμουν-

14. οὐ δὲ νιν Ἀραφ' ἀτμός ἐς Ὀλυμπον ἀνα-
κιδν[α-]
15. ταυ' λεγὺ δὲ λωτοὺς βρέμων αἰόλοιους
μ[ε-]
16. λεσιν ὠδαῖαν κρέκει, χρυσία δ' αὐθ.
ρου[ς κί-]
17. θαρῖς ὕμνοισιν ἀναμέλπεται ὁ δὲ [θ-]
18. [ε]ω[ρ]ῶν πρόπας ἔσμος Ἀθθίδα λαχών.

The mention of the Galatians lends an air of probability to the professor's conjecture that the hymn was composed a few years after the march of the Gauls on Delphi in 278 B.C. It is probable that there was in Delphi an Attic Theoria for celebrating the miraculous preservation of the holy place and of the rest of Greece. The pæonic feet follow one another from beginning to end without admixture of heterogeneous feet, without stay, and almost without pause, so that it was difficult to make out the ends of the verses or, more correctly speaking, of the rhythmical periods.

M. Bikelas has published in *Hestia* some information regarding the Greek painter of the sixteenth century Domenico delle Greche, whose real name was Thotocopolos. His native place was till now unknown, but M. Bikelas has found under the picture of St. Maurice painted for the Escorial, beside the signature of the artist, who always wrote his name in Greek characters, the word Κρης. Consequently he was a Cretan, but whether he was born there or in Venice remains unknown.

The Corfiote painter in water-colours Yalinas, who is well known in England, has opened an exhibition in Corfu of a hundred new drawings, which will presently be transferred to London. It consists mainly of landscapes from Corfu, Egypt, Spain, and Venice, along with drawings of Athenian antiquities.

The pupils and admirers of Prof. E. Curtius propose to present him on his eightieth birthday with a volume containing archaeological and philological essays of theirs. In celebration of the same event the bust of the distinguished historian and archaeologist which his friends at Berlin have had executed is to be unveiled at Olympia on the 2nd of September. The Greek Government has given permission for its being placed in the Museum at Olympia.

Two Greek students from Livadia, in the ancient Boeotia, believe they have discovered the site of the oracle of Trophonius. North of Livadia, opposite the stream of Herkyna, is an unnamed hill, on the east bounded by the Herkyna, on the west by the brook Probation, on the north by the hill of Laphystion, and on the south by the town. On the western side of this hill lies a little church of St. Sophia. Beneath it, however, is a grotto-like crypt, 4'30 metres deep, a depth that would correspond pretty well to Pausanias's eight ells. Pausanias, from his own account (ix. 39, 10), had not measured the depth himself. This quite small grotto is not natural, but artificial, and it answers to the description of Pausanias. On the south side of the grotto are steps which lead to a throne with three hollow seats. Pausanias says it was the seat of Mnemosyne. Close by one sees other seats placed in a winding line which reaches to the river; but opposite the stream are niches and a construction designed for ablutions. On the east of the grotto is a cliff shaped like a bank (the κριβανος of Pausanias), upon which are to be seen niches and other traces of ornament. A little further off is a natural hole. Can it be the concealed entrance? It is stopped, and when it is knocked the sound is dull. The northern side lies somewhat higher than the others, and is connected with the eastern by a step hewn in the rock and a door of which only a fourth part is preserved. So far as the report goes of the supposed discovery, the Inspector of Antiquities, to whom application was made, thought it reasonable to make further investigation, and grant the means necessary for

continuation is harmonious, some years 1839 St. under opposed. A few on the several in Locust east of and are a great Hadria gate (the the me fort, th Church ally was

P.S. the mo some c in a dep logical bear th nomin the sec

HAR bear th arrange on Sum the mo To-d appoint in Bor collect Mr. C. and pr tinent, of Mil Beadle admitt UNDE countr F. Bur Nation plishm play, w pensab trained As w appoint Nation placing Freder improv is to be be as l it is a to limit Trafal much, Galler immen just t of 905 enrich Direct course the fir mont, the in works, the ' we de last, a that a trustee quired

continuing the examination. The whole description is a trifle mystical; but that is quite in harmony with the cave of Trophonius. Schliemann, it may be remembered, occupied himself some years in searching for the cave, and made some excavations which led to no result. In 1839 Stephani conjectured that the oracle was under the church of St. Sophia, and Hettner opposed the idea.

A fearful earthquake, which occurred in Greece on the evening of the 20th of April, destroyed several villages in the neighbourhood of Atalante in Locris, and also desolated the whole north-east of Greece, has injured many historical and archaeological monuments. In Athens itself a great block of marble fell from the Gate of Hadrian and a capital of the so-called market gate (the gate of Athena Archegetis), in Livadia the mediæval tower, in Chalcis a portion of the fort, the Turkish mosque, and the tower of the Church of the Holy Preparation, which originally was a basilica of the sixth century.

SP. LAMBROS.

P.S.—In the last shocks of the earthquake the monument of Philopappus at Athens and some columns of the Parthenon have suffered in a degree. At the suggestion of the Archaeological Society of Athens, which has offered to bear the expense, the Greek Government has nominated a commission of architects to see to the security of these monuments.

Fin-Art Gossip.

HARD-WORKING Londoners will be glad to hear that the governors of Dulwich College have arranged to open the Dulwich Picture Gallery on Sunday afternoons from 2 o'clock to 5 during the months of May, June, and July.

TO-DAY (Saturday) the Fine-Art Society has appointed for two private views at its gallery in Bond Street. The works exhibited are a collection of drawings of Venice, by the late Mr. C. E. Herne, an Australian artist of repute, and productions of other painters of that continent, as well as "Some Paintings and Sketches of Military England of To-day," by Mr. J. P. Beadle. On Monday next the public will be admitted to see these examples.

UNDOUBTEDLY we may congratulate the country on having secured Mr. Poynter as Sir F. Burton's successor in the Directorship of the National Gallery, a position in which his accomplishments, energy, and fine taste will find full play, while he will be able to employ that indispensable technical knowledge which only one trained and practised as a painter can possess. As we said some time since, when his appointment was rumoured, the history of the National Gallery proves the advantage of placing a painter at its head. Under Sir Frederick Burton it has thriven prodigiously, improving in quality as well as quantity. It is to be hoped Mr. Poynter's term of office may be as long and successful. As to Sir Frederick, it is a public duty to say that no one subject to limitations such as hamper all Directors in Trafalgar Square has achieved anything like so much, either here or abroad. The National Gallery is not only, in effect, a new building immensely enlarged since his appointment just twenty years ago, when it consisted of 902 pictures all told, but it has been enriched beyond all comparison with other Directors' terms of office, exclusive, of course, of the days (1824-43) of Mr. Segnier, the first Keeper, when the Angerstein, Beaumont, and Holwell-Carr collections established the institution, so that he left it with 184 works. Sir Frederick's latest purchase is the 'Annunciation' by Fra Angelico, which we described at length on the 24th of March last, and his final official act was putting that admirable diptych in the hands of those trusted to effect what trivial repairs it required. It is understood in artistic circles

that, should the new Director find his duties seriously interfere with his painting, he will not retain the post; but of this we are, of course, not in a position to speak positively. Still, looking at Mr. Poynter's pictures now in the Academy and the New Gallery, it would seem extremely improbable that he will, on any account, abandon the practice of art.

MESSRS. BERGER & TURNER exhibit, at 46, Pall Mall, Mr. G. D. Giles's picture called 'The Derby, 1893'; and Mr. J. Iohenhäuser has on view at No. 68, New Bond Street, a collection of portraits of beautiful women and famous men.

THE controversy regarding the removal of the casts of antique sculpture from the hall built for them at South Kensington, to make way for tapestries, is still raging. It is impossible to help feeling that Mr. Middleton has made a mistake in banishing these specimens of the masterpieces of Greek sculpture to the corridor. They cannot be seen to advantage in the crossing lights of the windows, and the windows themselves are too low for them; while the tapestries, on the other hand, do not need a lofty hall for their adequate exhibition, and even if they did, they cannot claim anything like the artistic importance of the casts. It is to be hoped this unfortunate step may be retraced, and the sculptures replaced in their old position.

M. DE MORGAN's excavations at the Pyramid at Dahshūr decidedly increase in interest as they proceed. A correspondent this week sends us the announcement of the opening of a tomb containing the mummy of a royal princess, Noub-Hotep, of the twelfth dynasty. This time the tomb had not been violated in antiquity. The mummy case and the box containing canopic vases are both plated in gold. Among the jewellery placed on the mummy are necklaces and ornaments in gold; the diadem is in silver. It bears the uræus and the vulture's head, both emblems of royalty.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Mr. Manns's Benefit Concert. QUEEN'S HALL.—Wagner Concert; Philharmonic Concerts.

APART from the well-deserved popularity of Mr. Manns, there were features of interest in the programme of his annual benefit concert last Saturday which should have induced amateurs to flock to Sydenham in larger numbers than were actually present. The first item was Dvorák's 'In der Natur,' the section of the so-called Triple Overture that had not previously been heard. It is a fresh and charming piece, and although suggestive of the sights and sounds of nature, Beethoven's 'Pastoral' Symphony is not in the slightest degree plagiarized. Another item new at the Crystal Palace was M. Saint-Saëns's curious, but highly effective Fantasia in G minor for pianoforte and orchestra, to which he has given the title of 'Africa.' It was played as the French composer's "exercise" when he took the honorary degree of Doctor in Music at Cambridge last year. The executant of the solo part on the present occasion was Miss Fanny Davies, who, of course, rendered it full justice. Beethoven's Symphony in A, No. 7; Schubert's 23rd Psalm for female voices, both beautifully performed; and Spohr's Dramatic Concerto for violin, played, of course, to perfection by Lady Halle, were included in an over-lengthy programme. The vocalists were Miss Marie Brema, Mr. Andrew Black, and Miss Rina Allerton, the last a young

soprano who made a favourable impression in Beethoven's 'Ah! Perfido.'

THE Wagner Concert last Saturday, under the direction of Mr. F. H. Cowen, was chiefly interesting on account of the performance of the third act of 'Lohengrin' in its entirety for the first time in London. This may appear a strange statement, but it is nevertheless true. Portions of the Bridal Duet and the orchestral movement, in which twelve trumpets should be employed, are usually omitted, and the splendid concerted music when the assemblage entreat Lohengrin not to leave them has never been heard in our theatres. Mr. Cowen merits congratulation on a singularly effective performance. Miss Ella Russell and Mr. Lloyd were both admirable in the leading parts, and useful service was rendered by Miss Winifred Ludlam as Ortrud and Mr. David Bispham as the King. The choir lacked refinement, but the orchestra was, on the whole, excellent. The items in the first part were the overtures to 'Rienzi' and 'Die Meistersinger,' the 'Siegfried Idyl,' and the 'Walkürenritt.' The only defect calling for mention in the interpretation of these pieces was a sense of tameness, passages needing intensity of expression being delivered in a cold and colourless manner. The 'Walkürenritt' went well, and was redemanded, but Mr. Cowen wisely declined to repeat it.

There is not very much to be said concerning the Philharmonic Concert on Wednesday, but the engagement of M. Paderewski of course resulted in an overflowing attendance. The favourite pianist played his piquant and delightful 'Polish' Fantasia, if possible, more brilliantly than ever, and after a tedious number of recalls granted Mendelssohn's 'Lied ohne Worte,' Adagio in F, No. 22, as an encore. The striking merits of Mr. Edward German's Norwich Symphony in A minor, No. 2, have been fully admitted on more than one occasion, and it will suffice to record a remarkably fine performance under the direction of Dr. MacKenzie. Mendelssohn's overture 'Meeresstille' and Beethoven's to 'Egmont' completed the instrumental selections. Mr. Oudin contributed songs by Tschaiakowsky and César Franck with much effect.

Musical Gossip.

GOUNOD's charming little opera 'Philémon et Baucis' was performed at one of Sir Augustus Harris's afternoon entertainments at Drury Lane on Thursday last week, for the first time in London in the English language, an excellent version having been prepared some time since by Mr. Joseph Bennett. The representation was worthy of much praise, Madame Fanny Moody as Baucis, Mr. Charles Manners as Jupiter, and Mr. Bispham as Vulcan being especially artistic.

ON Thursday afternoon this week Gluck's 'Orpheus' was given in English with Mlle. Olitzka in the titular part. The Polish mezzo-soprano displayed a voice compass of two and a half octaves, and she not only looked the character well, but acted with much grace and intelligence, the only weak point in her performance being the apparent inability to blend the vocal registers. This weakness was especially perceptible in Berton's florid air at the end of the first act, which might well be spared, as it is entirely out of character with Gluck's stately and graceful music. Mlle. Biancoli as Eurydice

and Mlle. Pauline Joran as Eros were acceptable, but the general performance, alike in orchestra, chorus, and scenic arrangements, was open to amendment.

The performance of 'Elijah,' with which the Royal Choral Society concluded its labours for the season at the Albert Hall on Thursday last week, was singularly fine as regards Sir Joseph Barnby's choir, and Mr. Andrew Black's embodiment of the titular part was vocally and dramatically impressive. Mrs. Elene Eaton, Miss Clara Butt, Miss Jessie Hudleston, and Mr. Edward Lloyd also sang with the utmost effect.

SIGNOR SIMONETTI's concert on the same evening, at St. James's Hall, was successful, but we have no space for a detailed notice. The Italian violinist displayed his refined style in his own melodious Piano and Violin Sonata in c minor (in which he received valuable assistance from Miss Fanny Davies), Dr. Mackenzie's 'Highland Ballad,' and other pieces. An excellent performance of Brahms's 'Gipsy Songs,' Op. 112, was given by Miss Louise Phillips, Miss Agnes Janson, Mr. W. Shakespeare, and Mr. David Bispham.

OPINIONS are by no means unanimous in favour of the scheme for the registration of qualified teachers of music. At the conference held on Thursday last week views in its favour were expressed, chiefly by letter, by Sir Arthur Sullivan, Sir Joseph Barnby, and Prof. Villiers Stanford; and against it by Sir George Grove and Dr. A. C. Mackenzie. The meeting, however, was overwhelmingly in favour of the legislation suggested. Whether the results would be commensurate with the expectations of those who have the movement in hand is a matter open to question, though, of course, the endeavour to exclude unqualified persons from a profession in which fraud and chicanery are extensively practised must command sympathy and encouragement.

THE widow of Sir George Elvey has prepared a record of his life for publication shortly through Messrs. Sampson Low & Co., tracing his career from a chorister at Canterbury Cathedral to the time of his leaving Windsor. The book contains, it is said, many personal reminiscences of the well-known organist. It has been dedicated, by permission, to the Duke of Cambridge, who was one of Sir George's pupils.

A DETAILED description of the imposing ceremony on Wednesday morning, when the Prince of Wales formally opened the new Royal College of Music, is, of course, not required in this place; but a word or two concerning the musical arrangements may fitly be given. Mr. Swinburne's 'Ode to Music' is a little vague in phraseology, but the music of Mr. Charles Wood, formerly "Morley Scholar" at the Royal College, shows much promise. It consists of three connected movements, a chorus for female voices, a soprano solo delicately and piquantly accompanied, and an impassioned full chorus. Wagner's Overture to 'Die Meistersinger' was excellently rendered by the students' orchestra under Prof. Villiers Stanford.

PERFORMANCES NEXT WEEK.

MON.	Mr. Liebh's Pianoforte Recital, 3, Steinway Hall.
—	Highbury Philharmonic Society, 'The Martyr of Antioch,' &c., 8, Highbury Athenæum.
—	Signorina Teodora's Concert, 8, Princes' Hall.
TUES.	Royal Amateur Orchestral Society's Concert, 9, Queen's Hall.
—	'Marius,' 145, Drury Lane Theatre.
—	Miss Frances Allitson's Concert, 3, Steinway Hall.
—	M. Sapelnikoff's Pianoforte Recital, 3, St. James's Hall.
—	Bach Choir Concert, 5, Queen's Hall.
—	Miss Elsie Mackenzie and Mr. Arthur Appleby's Concert, 8, Queen's Hall.
—	Mr. Arnold Dolmetsch's Concert, 8.45, "Dowland," West Dulwich.
WED.	Mr. George Aspinall's Concert, 3, Queen's Hall.
—	M. Tivadar Nacher's Concert, 3, St. James's Hall.
—	Westminster Orchestral Society's Concert, 5, Westminster Town Hall.
—	Miss Emily Shinner's Chamber Concert, 8, Princes' Hall.
—	Lainster Choir Concert, Max Bruch's 'The Lay of the Bell,' &c., 8, St. James's Hall.
THURS.	'Cavalleria Rusticana,' &c., 1.45, Drury Lane.
—	Mrs. C. A. Webster's Mendelssohn Concert, 3, Queen's Hall.
—	Miss Nanney's Concert, 8, Princes' Hall.
—	Mr. Charles Fry's Recital, 8, Queen's Hall.
—	Messrs. Essex and Cammeyer's Concert, 8.30, St. Martin's Town Hall.
FRI.	Mr. Cecil Sharp's First Wagner Lecture, 3, Hampstead Conservatoire.
SAT.	Herr Josef Hofmann's Pianoforte Recital, 3, St. James's Hall.

DRAMA

THE WEEK.

ST. JAMES'S.—'The Masqueraders,' a Play in Four Acts. By Henry Arthur Jones.

WHAT further triumph is reserved for love? Have not writers of all ages celebrated his victories? and is there any existing province outside his empire? Vesta herself,

Kindling holy fires,
Circled round about with spies,
Never dreaming loose desires,
Doting at the altar dies.

Mr. Jones has devised a triumph new in a sense for love, but anticipated—as what form of praise or consecration is not?—in some respects by previous writers. His hero wins by noble service the woman he loves. His all when he is poor he bids for a kiss which, in an exquisitely pretty scene, he gets; but he loses the prize on which his heart is set. His all when he is rich he stakes for her, and he wins. Palpitating with love, she makes surrender, and she quits on his arm the presence of her husband, who has gambled away her honour on a card, and subjected her to every form of indignity and outrage. He takes her to his own house and clasps her once more where none may intrude. Is there more he can do? Yes. He can settle on her his fortune, and go away to die, preserving thus her honour, and leaving her after his death a prey to a husband who so soon as he hears of her wealth will resume the rights which no human power can deny him. Here is the latest and most "fantastic triumph" of love enforced in a brilliant, paradoxical, delightful, and wholly unconvincing play. "People do not do such things," says Judge Brack in 'Hedda Gabler.' They do not indeed, nor should they. If there are beings of such high-souled purity, let them be canonized, not put on the stage.

Esser baciato da cotanto amante,

and then withdraw to resume normal and honourable avocations, may be pious and commendable. For those capable of such heroism there is no place in the inferno of lovers. It happens that a poet not regarded as among the sensuous and libertine has dealt with this very state of affairs. Mr. Philip James Bailey, the author of 'Festus,' asks—

Who ever paused on passion's fiery wheel?
Or, trembling by the side of her he loved,
Whose lightest touch brings all but madness, ever
Stopped coldly short to reckon up his pulse?

This is practically what David Remon, the hero of 'The Masqueraders,' does. He is, it is true, a dreamer, a visionary, an astronomer. Looking at the stars, he falls into the ditch, and the only moral he supplies is one familiar in literature—that he who will win must not be denied. Something, too, of the old notions of physical chastity seems to underlie the whole. When a woman rhapsodizes, "He loves me! He loves me! He loves me and I'm not ashamed of it, and I don't care who knows it"; when she tells her husband that she loves another; when she accepts that lover's embrace, and, quitting her husband's roof and presence, goes out into the midnight, leaning upon the arm which has just clasped her in delirium, what rag of moral raiment is retained?

Putting aside this crowning defect, there is very much to be said for a powerful and brilliant play. Two scenes are there, each dangerous and difficult, and each faced and conquered. Mr. Jones's instinct is safe. When a kiss of the heroine is put up for auction some shock is experienced. Mr. Jones would, indeed, do well to make the ladies—the dowagers at least—leave the room. An insult is in the end converted into a compliment, the delicacy of the heroine is saved, and a man thenceforward to be regarded as a scoundrel behaves with chivalric courtesy. When a woman stands aside and watches two men playing for her possession and that of her child, the passions aroused are so deadly that we have not time to be scandalized and do not dare to scoff. The play, indeed, though it has dull passages and is not without blemishes, some of them sufficiently obvious, is absorbing. It is well written, moreover, and presents a picture—faithful in the main, and highly diverting—of contemporary manners. It is acted with admirable *ensemble*, and supplies many thoroughly lifelike pictures. The three principal characters are finely played, though Mrs. Patrick Campbell as the heroine should take more pains to be audible. Hers is a very trying part, since during two acts she is always on the stage and has scarcely anything to say. Mr. Herbert Waring's husband is an excellent impersonation, and Mr. Alexander as the hero produces an electrical effect upon the audience.

Dramatic Gossip.

'AS YOU LIKE IT' was revived on Monday at Daly's Theatre, Miss Ada Rehan repeating her vivacious and imaginative performance of Rosalind. This impersonation has lost nothing of its fragrance. The cast, which included Mr. William Farren as Adam, was competent, and the entertainment rendered the concluding week of Mr. Daly's season as brilliant and prosperous as any by which it has been preceded.

ARRANGEMENTS for the production at the Court of Mr. Clement Scott's adaptation of 'Denise' have fallen through, and the theatre will pass into the hands of Mr. Brandon Thomas, whose first production will consist of his own comedy, 'Marriage,' which originally saw the light at an afternoon representation at the same house a couple of years ago.

MISS FORTESCUE has played during the week at the Grand Theatre, Islington, in Mr. Stuart Ogilvie's adaptation of 'Hypatia.'

MR. BEERBOHM TREE will, it is announced, visit America at the beginning of next year, and will play a ten weeks' engagement in Hamlet, Falstaff, and the hero of 'A Bunch of Violets,' returning to England for Easter.

An adaptation, in five acts, of Mrs. Alexander's novel 'Her Dearest Foe' was given for a charitable purpose on Wednesday afternoon at the Criterion. Miss Henrietta Lindley, by whom it was made, took part in the representation. The play is not without merit, and the interpretation was commendable.

TO CORRESPONDENTS.—J. G.—B. B. E.—J. P.—J. A. L.—B. C.—E. J.—E. D.—received.

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